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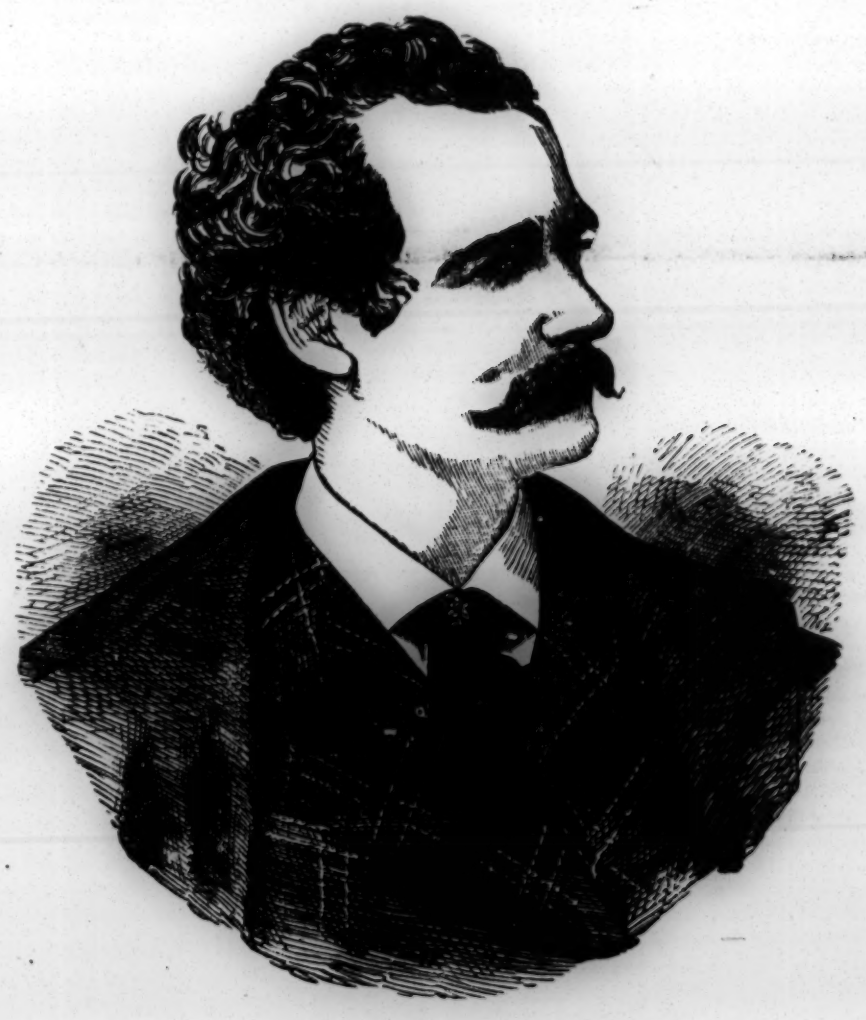

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THESPIS IN GOTHAM.

LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

Owens at the Park.

Throughout the varied repertoire of John E. Owens, there are no two parts which present him to such admirable advantage as a comedian as do Joshua Butterby in "The Victims," and Solon Shingle. The first is known as one of the dullest and most pointless comedies to which the pen of Tom Taylor lays claim. The latter is probably the poorest apology for a play to be found anywhere. But the art of Owens has so far perfected his performance in these two plays, that they have become really amusing and interesting. Without the jocund humor and quaint, dry wit of this comedian, they would be altogether unendurable. The great merit of Owens' acting is the actor's intimate knowledge of the details of each part h plays, and his capacity to endow each with an appropriate and welcome individuality. Mr. Owens' performance of Perkyn Middlewick displays all the innate vulgarity of the Butterman, as well as the pathetic side of his nature. As Caleb Plummer in "Dot" (in which he has been playing at the Park to houses not near as large as the merits of the performance should have demanded) he showed a man whose every aspiration was refined, and whose pathos was tender and melting. His Joshua Butterby is a performance quite equal, in an artistic sense, to either of these. While it does not partake of the same characteristics, it is accurate, clear-cut, and distinct. As the humble admirer of Herbert Fitzherbert, he creates no end of merriment by a dry sort of humor which is almost irresistible. His Solon Shingle is a quaint picture of the old New England rustic as one might ever care to see. It has proved, in fact, the model from which all other such impersonations are taken. This does not, however, prevent us from thinking that, as a drawing power, it has served its time in New York. The very best performance, if seen too often, loses its attraction, and it is difficult to endow it with any new interest. However, to those whose recollection of the piece is no longer vivid, a visit to the old farmer who came to town to sell his "bar'l of apple sass," will prove enjoyable. In witnessing this play it is easy to see how fully its success is due to Owens, for really a more ridiculous representation of a trial was never presented on any stage.

The support furnished was generally good, Frank Mordaunt especially distinguishing himself as the People's Lawyer, in "Solon Shingle," and as Mr. Merryweather. The other performances calling for praise are those given by J. C. Padgett, John Mathews and Mabel Jourdan.

"H. M. S. Pinafore" at the Lyceum.

A new and apparently untrained company represented "H. M. S. Pinafore" at the Lyceum Theatre on Monday evening, and are still continuing their performance there. When it was found that the Rice troupe would depart this week for Brooklyn, an effort was made to replace that company by a new one, without allowing any lapse on the "run" at the Lyceum. Up to last Saturday night the company had not been chosen fully, so it may be observed that there was little opportunity for unison of effort, or, indeed, good rehearsals of any kind.

As an evidence of the extreme haste with which the piece was put upon the stage, it is only necessary to say that the programme put in the hands of the audience did not contain the cast in full, several names being left in blank. The full cast was as follows:

Rt. Hon. Sir Joseph Porter, K. C. B ..... Frank Drew
Capt. Corcoran ..... J. M. Brown
Ralph Rackstraw ..... Antoinetta Saenger
Dick Deadeye ..... Frank Howard
Bill ..... Alfred Holland
Josphine ..... Eugenie Pau
Little Buttercup ..... Estelle Mortime
Hebe ..... Sara Lascellel

The best performance of the evening was the Little Buttercup of Estelle Mortimer, a most creditable effort. Eugenie Paul did well as Josephine and Frank Drew would have been very funny as the Admiral had he known his lines. Mlle. Antoinette Sawyer, who undertook the role of Ralph, the sailor, has a fine contralto voice, but is an inferior actress. Howard, as Dick Deadeye, was passably good (he played the part at twenty-four hours notice). The roles of the Captain, Boatswain and Hebe fared badly in an acting sense, but were generally well rendered vocally.

A Notable Engagement.

W. R. Deutach inaugurates on Monday evening, at Booth's Theatre, an engagement which promises to be memorable in American amusement annals. It is no less that the joint appearance of Mr. and Mrs. Dion Boucicault, together with Dominick Murray, Ada Dyas, John Gilbert, Jennie Carroll, Harry Beckett, and other noted performers. The plays to be given are the "Colleen Bawn," "Arrah-Na-Pogue," "Kerry," and "Shaughraun." The programme will be as follows:

Monday, "The Colleen Bawn." Eily O'Conner, Mrs. Dion Boucicault; Myles, Dion Boucicault; Danny Mann, Dominick Murray; Anne Shute, Ada Dyas.

Tuesday, "Arrah-Na-Pogue." Arrah, Dion Boucicault; Fanny Power, Ada Dyas; The O'Grady, John Brougham; Feeny, Dominick Murray; Shann the Post, Dion Boucicault.

Wednesday, matinee, "Kerry." Kerry, Dion Boucicault; Blanche, Ada Dyas; Kate (for this occasion only), Mrs. Dion Boucicault. To conclude with the first act of "The Shaughraun." Father Dolan, John Gilbert; Harvey Duff, Harry Beckett; Moya, Mrs. Dion Boucicault; Claire, Ada Dyas; Conn, Dion Boucicault.

Wednesday night, "Arrah-Na-Pogue." Cast as before.

Thursday, "Arrah-Na-Pogue." Cast as before.

Friday, "The Colleen Bawn." Cast as before.

Saturday, "Arrah-Na-Pogue." Cast as before. Last appearance of Mrs. Boucicault, and her farewell.

"Nathan Hale."

The long-looked-for production of "Nathan Hale" at the Bowery occurred on Monday evening. There is included in the recital Hale's first quarrel with the Tory Hubbard, the rivalry of the two for the hand of Alice, and the news of the battle of Lexington, which concludes the first act of the drama. The second act opens with the camp of Captain Hale's company on the Battery of New York City, with an old-time view of what is now the commercial metropolis of America. In this act occurs the scene of Deliverance Perkins serving out the mess and the introduction of the song of the "Black Cockade," with Mercy Allen's strange story of the abduction of Alice, who is shown to be on board the sloop in the power of Hugh Hubbard; Hale's bold resolve to capture the sloop and his determination to avenge her. The second scene of that act opens with the cabin of the sloop and Alice in the power of the Tory; a brave woman's defiance; the prayer for help, and Hale's voice shouting, "My brave New Londoners, follow me!" The third scene affords a view of the East River; the British men-of-war at anchor; the supply-ship under the guns of the Asia, with the sinking of the moon below the horizon; the gliding of the boat with Hale and his volunteers from the shore, and their attack on the ship. The attack, the capture of the sloop, the Asia's broadside of heavy guns, the grappling of the fire-ships with the British ships, the conflagration of the British ship, the explosion of the magazine, and the contest between the boys in blue and buff with the British seamen, concludes the second act. The third act opens in Colonel Knowlton's headquarters; the distress of the American army, General Washington's call for the service of a spy, Hale's response for the perilous duty, and the Tory's abduction of Alice. In the second scene this act exhibits the British camp on Long Island, with Hale in the camp of the enemy, and his success in baffling the Britishers, with the grand march of the British troops on their way to take possession of New York, Hale's passage through the enemy's lines with the required information, his learning of Alice's abduction, and his peril in attempting to rescue her. The third scene introduces Mother Chick's tavern, Hale in the den of his enemies, Alice's stratagem to recover her liberty by burning the thongs that bind her, and the ruffian Tory subdued, but Hale captured.

The first scene of the last act gives a graphic view of the great fire of New York, the execution of men on every tree, the falling of the steeple of Old Trinity, Cunningham's brutality, Hale condemned, farewell between Hale, Alice and Mercy, and the last scene which exhibits the gallows in the graveyard; the death march; Hale's only regret that he had but one life to lose for his country, and last of all, the execution, the battle, and the apotheosis. This is a brief summary of the incidents in the drama.

The full cast of the piece was as follows:

Americans—Nathan Hale, Mr. J. P. Winter; Col. Knowlton, Mr. Charles Foster; Asher Wright, Mr. F. M. Wills; Mr. Mordaunt, Mr. T. Walsh; John Latimer, J. Prior; John Belcher, A. Schoonmaker; Capt. Hull, Mr. George Andrews; Alice Adams, Miss Kate Glassford; Mercy Allen, Miss Ethel Allen; Deliverance Perkins, Miss Millie Sackett. English and Hessians as follows: Maj. Gen. Howe, John J. Walsh; Capt. Wm. Cunningham, Mr. Neil Gray; Corporal Schnapps, Maurice Pike; Capt. Paget, Wm. B. Murray; Hugh Hubbard, Edwin F. Barry; Midshipman Merry, Mr. J. R. Lewis; Richmond, Mr. C. Clark; Sergeant Kipps, Frank J. Wallace; Corporal Flynn, Tom Langdon; Krump, Geo. Baker; Clampers, John Hall; McShane, George Jones, and Mother Chick, Miss Edmondson.

The attraction at Niblo's Garden this week comprises Mr. and Mrs. Frank Frayne, their little daughter Clara, the wonderfully trained Indian broncho, and the sagacious dog Jack, and their Kentucky Rifle Team. The Fraynes make their first appearance since their return from Europe in Clifton W. Tayleure's American play, "Si Slocum," with the following cast: Si Slocum, Mr. Frayne; Ruth, Mrs. Frayne; Little Freddie, Miss Clara Frayne; Patsy Collins, Miss Annie Ward Tiffany; Grace Townsend, Miss Blanche Mortimer; Mrs. Bludso, Mrs. Baker; Pasquita, Miss Leonore Murat; Jack Bludso, Fred W. Knight; Fuller Townsend, Mrs. F. A. Tannehill; Jerry Blackbird, W. H. Lytell; Coyote Toby, J. F. Peters; Julius Krantz, Charles Sturges; Wallace Foster, J. F. Herne. The entertainment drew together a crowded house on Monday night, and has afforded great satisfaction to large audiences since. Frank Frayne is probably as good a performer in his own distinctive line as there is in the country. The support is good, and the sensation effects are received with great favor. Next Monday night "H. M. S. Pinafore" will be produced with a strong cast. It will hold the stage a week, and then "The Black Coook" will be produced.

At Booth's Theatre Joaquin Miller's play, "The Danites," continues to be represented. The popularity of the piece, the admirable treatment it receives at the hands of J. H. Haverly's company, and the excellence of Hoyt's scenic embellishments, all tend to make it an attraction. It is notable that "The Danites" is one of the very few plays ever produced, which, on attaining success, was not sacrificed to suit the demands of the star. The parts played by Louis Aldrich and Louis Mestayer are, in an acting sense, quite as good as Rankin's. But no great effort has ever been made to change them or to weaken the company, which is, in most respects, the strongest on the road. "The Danites" will not be played at Booth's after this week. Next Monday night Dion Boucicault begins an engagement under the management of W. R. Deutsch.

The play of "Enoch Arden" was represented at the Broadway last Saturday afternoon, and afforded Joseph Wheelock an opportunity to appear in a role which well accords with his style of playing. Mr. Wheelock played the part with energy, force and a good deal of effect, and made the best passages tell well. The rest of the cast included O. H. Barr as Philip Ray; E. Murray Day as Reuben; W. H. Collins as Capt. Sterling, and M. B. Curtis as Peter Lane. Miss Laura Wallace, who played Annie Leigh, is a comely, intelligent, pleasant little actress with a sweet voice and prepossessing presence, and is to be commended on the excellence of her performance. Mrs. J. L. Carhart played Miriam Lane. The piece was well set. It will be repeated on Saturday afternoon.

At the Globe Theatre John A. Stevens continues his representation of "Unknown," which has proved a popular success and grown constantly in interest. The play is well suited to the public taste and its representation by the Stevens combination is everything that could be desired. Mr. Stevens is a good, natural actor, and the others of troupe, notably Harry Bolton, George Ketchum and Miss Church, do very acceptably. "Unknown" will be played two weeks more at the Globe. Charles Newton's play follows it.

At the Broadway Mr. George Edgar, whose brilliant impersonation of King Lear has engaged great attention from all thoughtful lovers of the stage, and won warm tribute from all qualified judges of good acting, continues his representations. Next Monday night he will appear as Othello.

At the Grand Opera House Dion Boucicault continues his overwhelming success in "The Colleen Bawn," affording renewed evidence of his almost unbounded popularity. The support of Miss Dyas, Miss Osborne, Mr. Wilks, Mr. Dacre, and Mr. Maginley continues of the best.

At the Standard "H. M. S. Pinafore" continues its most successful career, and there is no sign of discontinuation in the size of the audiences.

At Wallack's "Ours" holds the stage, but will be withdrawn for Mr. Boucicault's play of "Spellbound."

Where Sydneyfeld C-lyded.

[From the Star.]

Mr. Sydney Rosenfeld is an irrepressible young man. He translated the play known as "Dr. Clyde," from the German for Mr. Neuendorf, and it was produced at the Fifth Avenue Theatre. By considerable effort the management and actors, to say nothing of the public, managed to put up with "Dr. Clyde" for two weeks, but it was found impossible to put up with Sydney Rosenfeld. He permeated the entire theatre, stamped himself upon the whole establishment; became an ever-present, overpowering, malign and irremediable agency. Actors, manager and ushers were crushed with the weight of Rosenfeld. He came early and stayed late. He discharged the ushers; he reprimanded the the actors; he suspended the management; he threatened to close the theatre. He was in the boxes, the green-room, the box-office. He hugged the leader of the orchestra; he poked his nose into the faces of private parties; he wanted to direct the performances, and undertook to write all the notices. The Fifth Avenue people were astounded. Such activity and determination were never seen before. They tried to shut him off the stage, and the actors bolted the green-room door against him, but he could not be suppressed. Finally, Mr. Harkins, by employing a numerous force, corralled him in the lobby, and told the doorkeepers to keep him out of the house. By placing pickets on the stairs, and keeping detachments out on the sidewalk, he succeeded in confining Rosenfeld to a limited area. Then Rosenfeld rushed down to the Park Theatre. He told Mr. Abbey that he was going to take off Owens and play "Dr. Clyde" at the Park. Mr. Abbey, knowing his own helplessness, did not demur. He only asked for mercy. John Owens did the same. From these, Mr. Rosenfeld rushed to the papers and announced the change. Managers and newspapers trembled at his approach. "In three days," said Rosenfeld, "I will have 'Dr. Clyde' on every stage in town, except the Fifth Avenue stage." Mr. Rosenfeld also incidentally observed that "Dr. Clyde" was the greatest success of the season. Having stirred up the reporters and set half the town to writing cards, he felt easier. It took fifteen men and two hours' hard work to get at the facts. When they were got at they were:

Mr. Harkins, having removed Rosenfeld, is now going to remove "Dr. Clyde."

Mr. Abbey and Mr. Owens never had the slightest idea of doing "Dr. Clyde."

"Joshua Whitcomb" at Swanzey.

[From the Boston Sunday Herald.]

Mr. Denman Thompson of "Joshua Whitcomb fame, and his manager, Mr. J. M. Hill, who are in town, report a very prosperous tour on the New England circuit. The company visitnd Swanzey, N. H., where the scene of their play is located, on their tour, and had the jolliest time imaginable. Alighting from the train at Westport, they found awaiting them, and were warmly welcomed by, a party filling 40 sleighs, under the lead of Messrs. W. P. Chamberlain and Daniel C. Howard; and, when the visitors had been safely tucked away under innumerable robes in the vehicles provided for them, they started for Keene, nine miles away. As they proceeded, the procession was constantly augmented by other sleighing parties, who came from miles around, until no less than 70 sleighs of all sizes and styles were in line. The first place of note reached was the house of "Len" Holbrook, "who played the fiddle." Mr. Holbrook, who is a hale old gentleman of 65, was called upon, and, in response to very urgent requests, brought out his violin, tucked it under his chin, waved the bow with a preliminary flourish, and played "Money Musk" with a swing which set everybody's feet in motion. As he stood in the doorway, playing, he made one of the quaintest pictures imaginable. He was captured and made one of the party, which then proceeded past "the Moses Howard farm," to the old house on the banks of the Ashuelot where Mr. Thompson's mother was born 71 years ago. Next they came to the residence of Mr. Charles Howard, whose estimable wife was the first lady whom Mr. Thompson "waited on" for a dance, they being then at the tender age of 16. Mr. Thompson recalled the incident, over which the lady, as well as all within hearing, laughed heartily. It seems he went to her father's house three times before he could muster up courage to ask her to accompany him to the "'lection ball," each time retreating with his request unspoken. Finally, on the fourth visit, he was just taking his leave, when, seized with the courage of desperation, he clung to the watering trough and stammered his invitation. She assented, whereupon, overcome with confusion, he jumped on his horse and galloped away without another word. The sleighing party next visited the house formerly occupied by Mr. Thompson's father, where the last scene in "Joshua Whitcomb" is supposed to take place; then the depot in Swanzey; next, Swanzey proper, passing "the hill by Hammond's," and "the buryin' ground in the medder;" and on still farther, by the Mount Cæsar Seminary, where "Joshua" went to school, to Keene, which was reached at 1 P. M. The whole town was out in the public square to see the party come in; and on the steps of the Cheshire House stood Capt. Otis Whitcomb, arrayed in all the glory of brass-buttoned blue coat, and, notwithstanding his great age (83 years), erect as a soldier, to greet the man who has made his name known all over the country. Capt. "Ote" is of the good old New England stock we hear so much of. He is the father of nineteen children, most of whom are still living to honor him. He told Mr. Thompson he was perfectly willing his peculiarities should be copied in the play. "You can make as much sport of me as you like," said he, "and, if you can make a bigger fool of yourself on the stage than I can off, you're perfectly welcome." Uncle Joshua Holbrook, from whom Mr. Thompson took the more serious traits of the character he plays, is dead, but his brother Aaron, 77 years old, was a member of the party, and made himself welcome by his great good nature and his quaint sayings. When Mr. Thompson asked if they were not related, he replied, "Well, I believe the Holbrooks and Thompsons is all wove in through the Aldriches"—an expression which explained the situation perfectly. A party of over 100 persons sat down to dinner with Mr. Thompson and his company, and a rare feast of reminiscences and anecdotes accompanied the repast. This over, the play was presented in the town hall, which was crowded from top to bottom by a most enthusiastic audience, every local allusion (of which the piece contains so many) being greeted with tremendous applause. Another packed house witnessed the evening performance with equal demonstrations of delight. Mr. Thompson and his company left the next morning after a most enjoyable visit, which they will long remember, and which, it is safe to say, the good people of Keene and Swanzey will not soon forget.

True Enough.

[Providence Sunday Telegram.]

We acknowledge the receipt of THE NEW YORK MIRROR, a dramatic paper, which is newsy, containing original ideas, well-written editorials, good advice to actors, and free from slurs and vulgarity. Its motto seems to be, "If we cannot say anything good of an actor or actress, we will say nothing." Just now they are having a tilt with the Dramatic News, and ... recovered from her late ... must be very ... diphtheria, and will appear ... Fanny Boucicault piece now in rehearsal ... tile fac?k's.

"Romeo and Juliet" in the Sierras.

That day, "Romeo and Juliet" was announced by flaring yellow posters, the date, name of the town and hall being written in pencil in the blanks left for the purpose. Of course, everybody went, as everybody never failed to do. How Shakespeare's work was ever pruned, butchered and twisted into shape to suit the half dozen people who formed the company, will always remain a mystery to all but the talented adapter, who was agent, proprietor, manager, scenic artist, and last and most important, Romeo himself.

The hall was well filled, and all eyes were anxiously fixed on the curtain, which was composed of two army blankets hung on a rope and drawn aside and closed after each scene. Everything went on swimmingly, the actors mentioning by name those characters which the limited company did not allow to present themselves in person. While preparations for the balcony scene, in the second act, were going on behind the curtain, the male portion of the camp retired in a body to the "New Diggings" saloon across the way and refreshed itself, the withdrawal of the curtain being considerately delayed until all were again seated. The balcony was formed, as an unforeseen circumstance revealed later, of two beer kegs placed side by side a short distance apart, and an empty barrel perched on top. Two sticks were stuck in the holes in the tops of the kegs, which reached above the top of the barrel. Across the space between the two a small rope or cord was tied, and over this was hung a large shawl, which concealed the mechanism of the balcony. Just as Romeo was in the midst of one of his impassioned speeches, as he utters the line, "See how she leans her cheek upon her hand," Juliet, who was a decidedly "solid" young woman, leaned a little too far forward, which destroyed the equilibrium, and she suddenly pitched forward upon the stage face downward, while the kegs and barrels rolled in every direction. As many of the audience as could crowd upon the stage went to her assistance, and loud were the denunciations against the man whose duty it was to support the balcony. When the excitement had somewhat abated, it was found that aside from the nervous shock and a bruised nose, she had sustained no serious injury. The sympathetic audience were quite willing to excuse her from any further performance, but she heroically insisted on finishing the play.

An obese Juliet with a smashed nose is certainly something to laugh at, but had any one ventured to smile on that occasion their life would have been in danger. She was frequently encouraged with uproarious rounds of applause, and when the curtain finally fell the noise was deafening. She came smilingly before the curtain, and after continued invitations to speak she thanked the audience for their extreme kindness, which she said had impelled her to continue in spite of her intense suffering. Such heroism could only be rewarded by a testimonial benefit, which was arranged, then and there, for the next evening. Beside the money paid for admission, the miners made up a goodly purse of dust, and the next morning she took up her starry line of march much richer for her accident.

Revival of "Caste" in London.

The revival of "Caste," at the Prince of Wales' Theatre, London, has recalled some of the old successes of that famous establishment. Miss Marie Wilton opened the theatre with burlesque in April, 1865, and in the following November, the successful production of "Society" changed the course of its management, and made the fortune of this house. "Society" was succeeded by "Ours" in September, 1866, and by "Caste" in April, 1867, "Play," "School," and "M.P." closing the list. "Caste" is also to be recollected, if only from the fact that on the conclusion of its first run in December, 1867, Miss Marie Wilton married Mr. S. B. Bancroft, and began that domestic and managerial partnership which has been productive of so much good to art. Since they last played here the parts of Captain Hawtree and Polly Eccles, they have advanced and their impersonations are now as finished as could be wished. Mr. George Honey resumed his old part of Eccles, and with these the list of those who now play their original characters is closed. The new comers, however, are able to give a very good account of themselves. Sam Gerridge, the part in which Mr. Hare first rose to prominence, is now undertaken by Mr. Arthur Cecil; while the Marquise is now admirably played by Miss Le Thiere. George D'Alroy, a part created by the late Mr. Frederick Younge, and afterwards performed by the late Mr. H. J. Montague, and by Mr. Charles Coghlan, is now assigned to Mr. John Clayton, while Miss Amy Roselle succeeds Miss Lydia Foote in the role of Esther Eccles. The piece is of course mounted with that luxurious good taste for which the Bancrofts are famous, and, indeed, the revival is likely to last during the season. It is understood that these will be the last appearances of Mrs. Bancroft as Polly Eccles; but before the round of her Robertsonian parts is finished, it is not improbable that she will appear again as Naomi Tighe, Mary Netley, and Maud Hetherington, and perhaps Cecilia Dunscombe and Rosie Farquhar.

[From McGee's Weekly.]

Ernest Harvier, formerly a student of St. ... Xavier's, ... of more than ... ability, and thoroughly conversant with histrionic affairs. We wish the gentleman and his paper all the success imaginable.

"MME. FAVART."

Offenbach's New Opera.

The new opera-bouffe, "Madame Favart," the libretto by MM. A. Duru and H. Chivot, music by M. Offenbach, was produced last Saturday week at the Folies-Dramatiques, in Paris. The title part is the name of an actress who was distinguished both as a singer and dancer, and who made a conquest of the Marechal de Saxe. Her maiden name was De Chantilly, and she made her debut at the Comedie Italienne in 1749, in the vaudeville, "Les Savoyards;" she died in 1772. The two authors have turned to account her romantic career in a double imbroglio, which is amusing and well developed, although the Marshal is not personally introduced. According to the general opinion of the audience, it is one of M. Offenbach's best settings; the solos are a series of melodious couplets, in the composer's happiest vein; the concerted pieces are well conceived and carried out. There were several encores. Mlle. Girard enacts Madame Favart; M. Lepers, M. Favart; M. Simon Max, M. Mauge Montsable, a sexagenarian lover, who is the scapegoat of Madame Favart and of Madame de Beaupreau (Mlle. Gelabert), two types of the Merry Wives of Windsor. Favart was a composer who founded the Opera Comique Theatre, more often called the Salle Favart.

Foreign Musical Notes.

It is said that two of the works, "The Marriage of Figaro" and "The Eucharist," by Abbe Liszt, are "pervaded by a peculiar mysticism."

Mlle. Bianca Bianchi has been employed at the Imperial Opera House, Vienna, at $9,000 a year, for six years, commencing April, 1880.

Walter H. Woodfield is now one of the best comique tenors in London. His singing in the "Cloches de Corneville" at the Globe Theatre is nightly encored, and, one of the leading artistic features, he being an easy and graceful actor.

A young man, described as "a distinguished tenor," is advertising in the Milinese papers for an engagement. His name is Signor Teodoro di Pietro Commissaryevski. Fancy calling him by name. There is a prima-donna named Maria Soloviowaandrieff. An opera troupe may also be engaged with the names of Mlles. Paulowsk, Eulalia, Kadmina, Karma, Olga, and Busckowa; Messers. Bahowezky, Condzn, Kilmoff, Vladimiro, Strelezkes, Casimiro Barbi-Drodowsky and Pietro Suebezky. This company sing in the Russian language. The manager who last engaged them is now in a lunatic asylum.

Foreign Amusement Notes.

Julia Gaylord has been appearing with success in the comic opera of "Piciolino" at the Gaiety Theatre, Dublin.

"Diplomacy," after a run of one year at the Prince of Wales' Theatre, was shelved on the 11th, and replaced by "Caste."

The Court Theatre reopened on the 7th, under management of John Hare, with "Scraps of Paper" and "A Quiet Rubber."

H. B. Conway of the Prince of Wales Theatre, London, was thrown from his horse lately and laid up. Injuries not serious.

The personal estate of the late Carlo Patti, was sworn to Dec. 27 by his widow, Maria, and his daughter Rosa Corazza, the executrixes in England, as under £60,000 sterling.

Mme. Selina Dolaro will open the Folly Theatre in Easter week, with John Howson, M. Marius, Nellie Brownley, Mabel Hayes, Alma Stanley, Annie Poole, Miss M. Marshall, and Mrs. Carter in the company.

Mlle. Leonide Leblanc, of the Paris Odeon, nearly lost her life of late by accidentally taking a draught of morphine instead of her nightly sleeping potion. She staggered giddy to her bell, rang for help, and then swooned.

"La Reine Bertha" ("Queen Bertha"), a new two-act opera, music by Victorin Ionciers, and libretto by Jules Barbier, made a bad failure at the Grand Opera on the 8th, and was withdrawn after one or two more representations. The music is Wagnerian and heavy, with but very few airs. The scene is in Hungary during the middle ages.

Marc Fournier, a dramatist and theatre manager, died on the 4th at the Convalescent Home of Mme. De Boismont, where he had resided for three years. He wrote "La Biche aux Bois," "La Dame de Montsoredu," "Beneveunto," "Cellini," "Les Nuits de la Seine," and in conjunction with Dennery, "Paillasse," known to the English-speaking stage as "Belphegor," and "La Bete du Bon Dieu," known in English as "Nobody's Child."

"La Perruque Merveilleuse," a three-act comedy, the manuscript of which was sent to the manager from Toulouse in a basket of figs, has made a clear failure at the Odeon Theatre, Paris. It is thus spoken of: "The author—who adopts the pseudonym of M. Louis De Villeverte—has merely composed a feeble imitation of Moliere or Regnard, borrowing not only the style of dialogue of the former, but also the familiar names of his characters, and, above all, his method of cutting jokes at the expense of doctors. The result is eminently unsatisfactory; for, [illegible] ned to with [illegible]

Strakosch on Music.

[From the Phila. Times.]

Max Strakosch has advanced ideas about music and thinks the standard of taste in this country has not progressed to as high a plane as it should have done in view of the opportunities that have been and are offered. At the same time he shrugs his shoulders so violently that it is quite wonderful he stays in his coat, and says: "But the people are appreciative, for all that, and when they get a little acquainted with an opera they are very liberal, indeed. Now, you see, I told the Times so, that 'Carmen' must be a great success. I told him so sixth months ago, and I come to Philadelphia with 'Carmen,' and I do not make an overwhelming fortune, eh? What the cause? I tell the Times now, because people do not know 'Carmen' yet. Then my first engagement this season is not so successful, eh? Why? I tell you. That was the early part of the season. The singers all wish to make what you may call their season's debut. See? Well, I have to please them. Now I please myself, eh? I have big business this week. I have been to Cincinnati, Chicago, St. Louis and New York, and I do a great business. When I had Nilsson, I did a great business, the greatest I ever did. The least with Albani. This season I do not so good as one, but better than the other. I want to tell the Times that next season I have a great company. Mme. Singer, of whom the furore in Italy is so great; she will sing 'Mephisto,' by Boite. It is grand. Then 'Paul and Virginie.' I produce them as the novelties, 'Norma' as the stand-by. Oh, I will have a grand success. I will astonish the people."

"You prepare to do that every season, do you not?"

"Ah, yes, I do; and they sometimes astonish me when they won't be astonished."

"Do you feel the effects of competition this season?"

"Well, not much, if any. It encourages me. I go to Boston presently—next week—and then I give a concert here (Kellogg, Cary and Conly) on the 7th of April, and I close my engagement with six weeks at Baldwin's Theatre, San Francisco, ending June 1. Miss Kellogg goes to Europe to sing, and she will not appear in Philadelphia again in opera before she goes. But next season, ah, my dear sir, next season, with my grand company she returns as she is now, the great soprana, Cary, the greatest contralto, and Litta, who will be great, and Mme Singer. Ah, it will be heavenly!"

Mr. Strakosch, in his ecstacy, threw his hands in air as if to catch his voice, which had executed a wonderful crescendo movement, and rushed to the Academy of Music as if for relief from his overpowering feelings.

"The Colleen Bawn."

The application on behalf of Mr. Dion Boucicault, the dramatic author and actor, for a temporary injunction restraining Messrs. George S. Gardiner, George W. Hallock and William J. Fleming from producing "The Colleen Bawn" at the Olympic Theatre, was made about a month ago. The matter came before Judge Barrett, in the Supreme Court, Chambers, on Thursday, on an order to show cause why such injunction should not be made permanent. There was a large crowd in attendance, including a goodly array of members of the dramatic profession. Mr. Boucicault was represented by Mr. Richard O'Gorman, and the defendants by Mr. Edwin G. Davis.

In opening the case Mr. O'Gorman stated that the play of "The Colleen Bawn" was composed by Mr. Boucicault in 1860; that it had been most enthusiastically received whenever put on the stage, and that it was in consequence a most a most valuable property to Mr. Boucicault. He contended that the defendants had no right, without first negotiating with Mr. Boucicault, to present this play at the Olympic Theatre, and particularly as at the time it was proposed to present the play at such theatre, he was under contract with Messrs. Poole & Donnelly to produce the play at the Grand Opera House.

Mr. Davis insisted that the plaintiff had no special proprietary right in the play, inasmuch as the same had been published in book form. He stated that any one could buy as many copies of the play as he wished in this country or in England. He made a strong point that the play had not been copyrighted in this country. He read an affidavit of John H. Delafield stating that he brought out the play in 1864, at Wolverhampton, England, when Mr. Boucicault instituted proceedings to have the production of the play stopped, which resulted in a dismissal of the case.

Mr. O'Gorman stated that the play was published in England in defiance of Mr. Boucicault, and that the dismissal of the proceedings referred to in England was purely on technical ground. Mr. Boucicault, he added, had copyrighted by title the play in the United States, but had not perfected his copyright through failure to file a complete copy of the play. He did not bring the present action under the Copyright law, but based his proceedings solely on the State law as founded on the common law. He said that Mr. Boucicault had not dedicated to the public his production, and therefore was entitled to protection. He read an affidavit of Mr. Boucicault, setting forth that the latter had never given up his right to the play, but while absent in England had agents here who

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THE VARIETY STAGE.

VOLKS GARDEN THEATRE.

Among the novelties which Manager Gieselberg presents to the patrons of his popular Volk's Garden Theatre this week are the following: The pretty Carleton, Sisters, the gorgeous Emma Hoffman, Perry Brothers, Della Wallace, Frank Lewis, the Bentons, Dick Rowe, the Morrisseys, Joe Mack, Sam Norman and Ed Turner. The first-named are serio-comic duetists, Miss Hoffman is a serio-comic singer. The Perry Brothers are song-and-dance artists. Frank Lewis is an admirable motto singer, Della Wallace is a well-known vocalist, also of the motto order, the Bentons are sketch artists, Dick Rowe is a contortionist, the Morrisseys are Irish sketch artists, Joe Mack is an Ethiopian comedian and Sam Norman is the "leading man." A good bill of attractions is presented this week to good houses. Next Monday night there will be an entire change of bill at this establishment. The testimonial benefit to Manager Gieselberg is announced.

THE LONDON.

Manager Donaldson of the London this week presents a programme of much merit. It includes the Happy Cal Wagner Minstrels, who are both amusing and original, and numbers several artists who are really unexcelled by any others in the same vocation. They enter on their second week with an entirely new progaamme, in which the accomplishments of Lamont, Welling, Ben Gilfoil, J. R. Morris, Cal Wagner, Edward Stanley and the entire talented company who take part, will be displayed. Cal Wagner will give his original specialty of the "Aged Negro," and Ben Gilfoil will start his "Transcontinental Express." Miss May Vernon, the serio-comic songstress, will appear in the olio. Miss Emil Ames, the Dutch comedienne, gives examples of her qualities as a song and dance artiste, and Miss Pauline Ames exhibits her accomplishments in the same specialties. Murphy and Mack give their original specialty of the "McMullens Family," and the performance of the sketch, entitled "Editor's Troubles," will be amusingly depicted by Murphy and Mack and their clever colleagues. This completes the entertainment. A feature of the programme has been the violin solo playing of J. B. Donniker. Much success has attended the appearance at this house of the Wagner Minstrel Combination, an organization which though not well-known in New York, is exceedingly popular in the West, where the merits of the troupe have been fully acknowledged.

The new people for Feb. 10 at Volks Garden are Jacob Riley, the Loders, P. C. Foy, Carlton Sisters, Emma Hoffman, John Mack, James Messenger, Landis Bros., Xavier Zeltner, Victor Julian and Lou Howard.

The new people at Harry Miner's, for the 10th, are John Hart, A. C. Moreland, Herbert Bros., the Langton Bros., Fervor and Shields, Goldie, Steele and St. Clair, Mollie Wilson, Raymond and Murphy, Fagen and Fenton, the Sharpleys, Harry Mack, A. H. Sheldon, and Louis Robie.

"Adrienne Lecouvreur."

[Ernest Legouvre.]

"Adrienne Lecouvreur" was written for Rachel, at her request—I might say her entreaty; but she spent the months which we used in writing, in wearying of the idea. Fickle by fancy, she was even more so through her lack of decision; she consulted every one, and every one influenced her. A critic's sneers sufficed to disgust her with the scheme which most enchanted her five minutes before. Such was the fate of "Adrienne." Her advisers alarmed her as to the result of this incursion of the dramatic realm. What! Hermione and Pauline consent to speak in prose? The daughter of Corneille and Racine stoop to become the god-child of Scribe? The very thought was sacrilege!

On the day appointed for the reading, therefore, Rachel appeared, determined to refuse the character. The room was full; actresses, for they then enjoyed critical rights, mingled with the actors, and a certain air of solemnity pervading the assembly struck me as an evil omen on my entrance. Scribe took the manuscript, and began to read; I ensconced myself in an arm-chair and watched. Then was enrolled before me a double drama—our own, and that silently playing in the hearts of our audience. Vaguely aware of the secret purpose of their illustrious comrade, they felt themselves in a delicate position. A work written for Rachel, and refused by her, might prove the source of serious troubles, even legal contests, if accepted by the committee. The committee followed the reading of "Adrienne" on Rachel's face. That face being utterly impassive, so were theirs. During the five long acts she never smiled, she never applauded, nor in any way approved; neither did they. So complete was the general silence, that Scribe, fancying one of his hearers on the eve of slumber, interrupted his reading to say, "No ceremony, my dear fellow, I beg." The gentleman warmly protested; and this was the sole incident of the reading. Stay; I am wrong; there was another, or an attempt at one; in the fifth act, at the scene before the last, Rachel, involuntarily struck by the situation, leaned forward in her chair, in whose depths she had hitherto been buried, and listened as if deeply interested; but, seeing that I was looking at her, she instantly fell back and resumed her icy mask. The reading over, Scribe and I went into the manager's office, where he soon joined us, and told us with an expression of regret, which we accepted as sincere, that Rachel did not consider the part suited to her, and that, the work having been composed for her, the committee had concluded to consider the reading null and void. "In other words," said Scribe, "our play is rejected? Very well! Patient waiters are no losers." Next day, three different managers came for our play. Scribe longed for a speedy vengeance, and desired to accept one of these offers, but I absolutely refused. "My dear friend," said I, "the play was written for the Theatre Francais—it must be played there. The part was written for Rachel—she must play it."

An Actor's Half Century.

Last Thursday John R. Reed, of the Walnut Street Theatre, Phila., and his wife celebrated the 50th anniversary of their marriage. John is the gas-man and captain of the supernumeraries at the Walnut Street Theatre, where he has been for fifty-four years, and never was absent from one performance. He has one wish, he says, that is dearer to him than any other he has ever entertained, and to the end that it may be realized he has embodied it in his will, and it reads thus: "My head shall be severed from my body, and my body shall be placed in a vault, but the head shall be brought to the Wainut Street Theatre, there to be used as a skull in Hamlet, and I do bequeath my head to the said Walnut Street Theatre for that purpose." John being asked his reason for making such a bequest, says: "Well, I love the theatre, and when the bad Hamlets come 'round I'll prompt them on the grave scene. But, seriously, I want my head to stay on this stage, where it has, with my hands, done service for over half a century."

Old John and his wife have had a happy journey through life, and have raised quite a family of children, nearly all of whom have adopted the stage as a profession. On the night of the celebration his friends gathered at his house after the play at the theatre, for the old man was on the stage during the performance of the "Exiles," and gave him hearty congratulations. Among those who came was old Alexander Wilson, who has given forty-one years' continuous service at the Walnut, and who was attached to Cooke's Circus when it was located on the ground now occupied by the present Continental Hotel. Old Wilson keeps the gallery door, and he has been at his post for twelve years every night the house has been opened. Previous to that he was for nearly thirty years the master carpenter of the establishment.

In his youth he was a soldier in the English army, and although verging on four score he is still strong and hearty, and, as he said when shaking hands with Reed: "John, we've been together nearly a lifetime, but we never was away when the curtain rang up nor we haven't missed a meal;" and the veterans shook hands heartily. In the early days of Reed's captaincy of the "supers" he had in his service many who have since then become distinguithed in the profession into which they entered so humbly. First of these stand John E. Owens, W. J. Florence and half a dozen others scarcely less famous.

The presents were numerous and beautiful. John S. Clarke sent a large gold medal, appropriately engraved, and there were presents in gold of every description, a cake-basket, a card receiver, rings, bracelets, and breastpins, gold coin till the value of that item summed up nearly $500. The attaches in the front part of the theatre gave a large sum of coin, and the actors and orchestra sent a handsome purse and a pair of gold-rimmed spectacles, which Mr. Meredith presented in a neat speech. The old couple's children, grandchildren, and great-grandchild were represented in presents, and from John Jack, a son-in-law in Australia, came a tribute.

The old gentleman's speech was a novelty, and ran thus:

LADIES AND GENTLEMEN:—There is no use my making a speech, for a man who has been married fifty years should have some consideration. Had I only known when a young man that I should have lived to see fifty years of married life, I should have had one prepared. You may think from my business that I should open my "safety valve" and speak freely; although being a "gas-man" in one establishment so long, I have not been one in this, for "Jane" has furnished the "gas" of this family and very liberally at times, but still she is my "brightest burner" and I hope the "gas of life" will never run out of her "metre." We both thank you for your presents on this our "Golden Union," and hope you will repeat the dose on our "Centennial."

"Froliques" in 'Frisco.

Eliza Weathersby's "Froliques" have arrived in San Francisco, after a long and eventful tour in the far West, during which they met with great success. Letters from the party state that at Virginia City, Nev., they were shown many courtesies by Mr. Fair, the famous "silver man," and Mr. "Hank" Smith, who took Messrs. Goodwin, Stanton and Burns down into one of the great silver mines. They descended 2,630 feet into the earth, finding a temperature so hot that they were content to go no farther, and, after a thorough exploration of the "lower regions," returned to the surface, covered with mud and perspiration, and thoroughly fatigued, but brimfull of knowledge concerning silver mining. During their trip they explored four miles of shafts and galleries in two and-a-half hours. At Sacramento they found oranges ripening, and garden vegetables in vigorous growth. The party is now playing at the Bush Street Theatre, San Francisco.

Clara Morris receives $2,000 a week in 'Frisco.

Mr. Tony Hart.

[Providence Sunday Telegram.]

This young man is a partner with Mr. Ned Harrigan, at the Theatre Comique, New York City. He is a very versatile comedian. He dresses nobbily, is free and open-hearted, and has a host of friends all over the country. When he used to personate the young German Miss, in the specialty of "Little Fraud," his make-up was so cleverly executed that many an auditor has been obliged to refer to the programme to satisfy themselves that the little "Deitcher girl" was really a man. Sometimes he received tender epistles from young noodles who were inclined to "mash" at first sight. Tony is a smooth-faced, curly-headed youth.

On Tuesday the Pennsylvania Senate, without a dissenting voice, passed the bill giving the Mayor of Philadelphia all authority in granting licenses to theatres and other places of amusement.

DATES AHEAD.

A.

Anderson, Mary and comb., Pittsburg, Feb. 3; Youngstown, O., Feb. 10; Meadville, Pa., 11th; Oil City, 11th; Titusville, 12th; Bradford, 14th; Titusville, 13th; Erie, 15th; Academy of Music, Buffalo, 17th, four nights; Rochester, 21st, 22d; Syracuse, 24th, 25th; Academy of Music, Brooklyn, under J. P. Smith, 27th, one week.

B.

Buffalo Bill and combination, Lyceum, Pittsburg, Feb. 7 and 8; Petrolia, 11th; Dayton, O., 29th. Boston Museum Pinafore combination Gloucester, Mass., 5th; Newburyport, 6th; Boston Museum, 7th and 8th. Barrymore's Diplomacy party, consisting of Maurice Barrymore, Signor and Signora Majeroni, and Mrs. A. F. Baker, under Manager Zimmerman, Charleston, S. C., 7th, 8th, and 9th; Savannah, 10th and 11th; Macon, 12th; Atlanta, 13th, 14th, and 15th; Montgomery, 17th, 18th, and 19th; Mobile, 20th, 21st, and 22d; New Orleans, 23d, one week. Bangs, F. C., and troupe, Lynchburg, Va. 6th, 7th, and 8th. Boucicault in Shaughraun, Grand Opera House, this week; Booth's Theatre next week; Boston Theatre, Feb. 17, two weeks. Barrett, Lawrence, Boston Museum, this week; Ford's Theatre, Washington, Feb. 10.

C.

Criterion (N. Y.) Comedy Company, Hooley's Theatre, Chicago, Feb. 3. Collier's Celebrated Case combination, Harrisburg, Pa., 10th; Scranton, 12th. Colville Folly Troupe, National Theatre, Washington, Feb. 3, one week; Globe Theatre, Boston, 10th, two weeks. Chanfrau, F. S., Ford's Opera House, Baltimore, this week. Coombs, Jane, and combination, Little Rock, Ark., 6th, 7th, 8th; Nashville, 10th, 11th; Louisville, Ky., 13th, 14th, 15th. Cavendish, Ada, McVicker's Theatre, Chicago, Feb. 3, three weeks; Col. Sinn's, Brooklyn, 24th, one week; Broadway Theatre, N. Y., March 10. Claxton, Kate, and combination, Norfolk, thence to Danville and Lynchburg, Va. Chanfrau, Henrietta, and combination, Savannah, Ga., 3d to 6th; Augusta, Ga., 7th and 8th; Little Rock, Ark., 27th and 28th.

D.

Davenport, Fanny, and combination, Memphis, Feb. 3, one week; Terre Haute, Ind., 10th; Indiana towns, 11th, 12th, 13th, 14th; Keokuk, Ia., 15th; Madison, Wis., 20th.

E.

Emmet, Joe, and combination, Nashville, Tenn., Feb. 7th, 8th; Burlington, Ia., 17th; Keokuk, 18th. Elsler, Effie, and combination, Leland Opera House, Albany, this week; Walnut Street Theatre, Philadelphia, Feb. 27, one week.

F.

Fechter, Charles, Howard Atheneum, Boston, Feb. 17, in Duke's Motto.

G.

Gray, Ada, and company, Muskegon, Mich., 5th, 6th; Grand Rapids, 7th, 8th, 9th; Greenville, 11th, 12th; Michigan City, 13th; Laporte, Ind., 14th; South Bend, 15th. Gotthold and Rial's Uncle Tom's Cabin, Grand Opera House, Milwaukee, Feb. 3, 4, 5, 6, and 7; Racine, Wis., 8th.

J.

Jananschek and combination, DeBar's, St. Louis, Feb. 3, one week; Hooley's, Chicago, 18th, one week.

K.

Kiralfy's Black Crook combination, Haverly's Theatre, Chicago, this week. Kiralfy's Around the World in Eighty Days troupe, Oil City circuit this week.

L.

Lotta and combination, Olympic Theatre, St. Louis, this week.

M.

McCullough, John, with T. W. Davey's combination, Montgomery, Ala., 6th; Mobile, 7th, 8th; New Orleans, 9th, two weeks; Galveston, 24th, one week. Modjeska and troupe, Academy of Music, New Orleans, this week. Macauley, Barney, Black's Opera House, Providence, this week; Leland Opera House, Albany, Feb. 10, for one week. Murphy, Joe, and combination, Peoria, Ill., to-night. Mayo, Frank, Arch Street Theatre, Philadelphia, this week. Mapleson Opera Troupe, Grand Opera House, Cincinnati, this week.

O.

Oates, Alice, Haverly's, Chicago, this week.

P.

Park Theatre Company, from Park Theatre, N. Y., Euclid Opera House, Cleveland, 10th; Arch Street Theatre, Philadelphia, 16th, one week. Pomeroy, Louise, and combination, Dallas, Tex., 5th, 6th; Corsicanna, 7th, 8th; Waco, 10th, 11th; Calvert, 12th; Bryan, 13th; Hempstead, 14th; Brenham, 15th; Austin, 17th, 18th; Houston, 19th, 20th, 21st.

R.

Rogers, Genevieve, and troupe, Nashville, Tenn., 16th and 17th. Raymond, John T., California Theatre, San Francisco, this week and next.

S.

Salsbury's Troubadours, Gaiety Theatre, Boston, this week. Standard Theatre Almost a Life combination, Academy of Music, Buffalo, 3d, one week; Cleveland, 10th, one week; Indianapolis, 17th, 18th, 19th; Terre Haute, 20th, 21st, 22d; Chicago, 24th, one week. Strakosch Opera Troupe, Philadelphia; Feb. 3, two weeks, Boston Theatre; 17th, 18th, 19th, Providence Opera House; 20th, Hartford, Roberts' Opera House; 21st, New Haven Opera House; 24th, 25th, inauguration of New Opera House, Burlington, Vt.; 26th, 27th, 28th, March 1, Academy of Music, Montreal; 3d, 4th, 5th, 6th, Grand Opera House, 7th, 8th, St. James' Hall, Buffalo; 10th, 11th, Opera House, Toledo; 12th, 13th, 14th, 15th, Whitney's Opera House, Detroit; 17th, one week, McVicker's Theatre, Chicago; 24th, and 25th, Academy of Music, Milwaukee.

T.

Thompson's, Den, Joshua Whitcomb company, Brooklyn, Feb. 3, one week; Toronto, Can., 10th, 11th, 12th; Buffalo, N. Y., 13th; Syracuse, 14th; Albany, 15th; Baltimore, 17th; Washington, 24th, each one week. Thompson, Charlotte, Lansing, Mich., Feb. 6; Grand Rapids 7th, 8th; Denver, 17th.

W.

Wallack, J. H., and combination, Minneapolis, Minn., Feb. 6. Williamson, Mr. and Mrs., and combination, Columbus, O., 7th, 8th; Opera House, Pittsburg, 24th. Ward, Genevieve, and troupe, Utica, N. Y., 6th. Warde's Diplomacy party, consisting of Messrs. Warde, Dalton, Turner, Misses Monk, Edmonston, and Taylor, under manager Phil Simmonds. Easton, Pa., Feb. 5; Wilkesbarre, 6th; Scranton, 7th; Williamsport, 8th.

THE NEW YORK MIRROR.

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ERNEST HARVIER, - Editor and Proprietor.

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NEW YORK, FEBRUARY 8, 1879.

Amusements.

WALLACK'S THEATRE—Ours.
BOWERY THEATRE—Nathan Hale.
LYCEUM THEATRE—H. M. S. Pinafore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—King Lear.
PARK THEATRE—John E. Owens.
BOOTH'S THEATRE—Danites.
FIFTH AVENUE THEATRE—Dr. Clyde.
NIBLO'S GARDEN THEATRE—Frank Frayne.
GRAND OPERA HOUSE—Colleen Bawn.
GLOBE THEATRE—Unknown.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

That Suit Against Us.

C. A. BYRNE, who avers that he is now editor of the New York Dramatic News and Society Journal, has brought suit against the editor of THE MIRROR for alleged libel. BURNES avers that THE MIRROR has injured the Dramatic News, and has brought him, by its articles, into "obloquy, ridicule and contempt"—a position calculated, he avers, to do him injury.

A late number of THE MIRROR made reference to a "branded convict," "blackmailer," "woman-defamer," and "fraud," which BURN avers applied to him.

Taking the epithets to himself, he proceeded to make affidavit on the subject, and accordingly, on Saturday last, the editor of THE MIRROR confronted BYRNE in court and stated through his counsel that he courted the fullest investigation of the charges, and asked that a day be set down for examination. Justice FLAMMER, recognizing the circumstances of the case, promptly discharged the editor on the personal recognizance of his counsel.

On the 10th inst., the day set down for the examination, the opportunity will be afforded us to prove under oath the truth and accuracy of the charges against the Dramatic News. We will be compelled then to do something which thus far we have shrank from. Having claimed that his private character has been injured, BURNS obliges us to make public his record, with all the details of his private and domestic life, and some transactions therein to which we have hitherto refrained from alluding. A feeling of sympathy for BYRNE personally, and a delicate sense of the indulgence and forbearance due from one journalist to another has actuated us thus far. But feelings of sentiment and sympathy are allowed no place in courts of law. BYRNE, having forced the issue, will be compelled to bear the consequences attaching to the publication of the testimony produced.

We have nothing to fear from any investigation, and propose, therefore, to pursue this case to its end, to abate no jot of energy, to spare no expense, and to disregard no legitimate agency calculated to make the examination a most thorough and searching one.

By the results of that investigation, THE MIRROR is quite ready to abide, and when the evidence against BURNS and the Dramatic News (of which he avers that he is now editor) is all in, it will prove damaging without precedent.

THE MIRROR will continue its opposition to frauds and blackmailers wherever found, that, in the end, the profession may be freed from the incubus thus reast upon it, and its members be enabled to find protection and redress.

The "Pinafore" Fever.

The "Pinafore" fever, which has broken out over most of the country, illustrates very forcibly the disposition of managers to rely on each other in the choice of novelties. Within three weeks no less than seventeen "H. M. S. Pinafore" parties have started up, and at last accounts there were two in Philadelphia, two in Brooklyn, and the promise of five simultaneously in New York. It is not improbable that on the first flush of the novelty a good deal of money will be made by managers. While the excitement lasts every one will be anxious to hear the opera, and for a time, doubtless, singers will be in great demand. Hundreds of prospective Buttercups, and scores of ideal Deadeyes, infest the dramatic agencies, and Union Square is fairly teeming with tars. Humble "supers" realize the opportunity of a life time in the call for singers, and "Her Majesty's Ship" might be manned a thousand times over with the applications of men who wish to play the congenial rôle of the Bowswain.

Now all this is well enough in its way, but it affords a bad precedent for managers; if the bulk of these have no better policy in the conduct of their respective houses, than to imitate each other in presenting pieces popular in Europe, the whole business of managers would decline, and ability to obtain foreign attractions become the one condition of success.

A series of circumstances quite similar to those now prevailing occurred last year. Three or four good managers, being convinced of the still unexhausted popularity of "Uncle Tom's Cabin," undertook to present it with attractive accessories and under conditions calculated to win for it success. The idea "took" immensely, and for a time much money was made by the venture. But a field that might have been kept fallow and profitable for years to come, was overworked and ruined in the course of a few weeks, while JOHN P. SMITH, the pioneer of the whole movement, was obliged to retire for a time, and JARRETT & PALMER withdrew to England. Then numerous small companies sprung up. A few made money, but the bulk of them met disaster, the small managers and the smaller professionals being the heaviest losers. Could the actual results of the matter be ever figured up with any degree of accuracy, we believe that it would be found that managers and professionals were on the whole losers by the "Uncle Tom's Cabin" furore, while the injury the overdoing of the threadbare piece brought to the theatre-going community is altogether beyond estimate.

"Uncle Tom's Cabin" was given last year at no less than eight New York theatres—at Booth's, the Fifth Avenue, the Grand Opera House, Globe Theatre, Bowery, Olympic, Lexington Avenue Opera House, and Columbia Opera House. It was for a time given simultaneously at five different places of amusement. There can be no pretense that there was ever any demand for such wholesale representation of one play. As a result, the weaker managers suffered, and where they were unable to stand the pressure, the professionals (as is unfortunately too often the case in theatricals) were made to suffer for them.

A craze similar in most respects is to be looked for from the production of "Pinafore;" and we shall be very agreeably surprised if it does not turn out in results to be a repetition of the "Uncle Tom's Cabin" experience of last year.

There is not apt to be any notable change in the conduct of managers till they begin to understand and appreciate the fact that the supply of foreign novelties, however pleasing and attractive they may be, is inadequate to the demands of American theatre patrons, and that their true policy would be to free themselves from this precarious resource. They might then hope to lead profitably the public taste, and not to follow its caprices.

Boucicault's Triumph.

Mr. DION BOUCICAULT is now playing what in many respects is one of the most prosperous engagements in his career. The spacious Grand Opera House has been crowded nightly to see the renowned actor, and, although the bill has been changed but once, he has played a full month's engagement to houses invariably crowded. Be it noted that JOHN MCCULLOUGH, who preceded him at this house, had a most disastrous season, and that this year nearly all the "stars" have fared badly in the metropolis.

There is clearly some reason for the tenacity of Mr. BOUCICAULT'S hold on the favor of the public—a hold never made more fully apparent than in the present instance. It is to be traced, we think, to the hearty recognition of the genius of BOUCICAULT, which has ever been accorded him by American theatre-goers. It is not possible to witness his exquisite impersonation of Myles-Na-Coppaleen in "The Colleen Bawn," or his no less remarkable effort as Conn in "The Shaughraun," without recognizing the preeminent talent of this actor in the delineation of different phases of Irish character. Of late years Mr. BOUCICAULT has been more active as a dramatist than as an actor. His efforts in that direction have prevented many from witnessing those deftly-blended bits of Irish impersonation—so full of life and truth and feeling. There is not a young actor on the stage to-day but who, from close inspection of the artistic methods of Mr. BOUCICAULT'S acting, would be a gainer thereby. His power as a dramatist has never—among thinking men—been a subject of serious dispute. From a book not endowed with any special dramatic interest, he has wrought in "The Colleen Bawn" a play of surpassing excellence and power; and "The Shaughraun" has probably been the cause of more real merriment than any other play now before the public. The aim of Mr. BOUCICAULT has always been to rescue the Irish drama from the slough of caricature into which it had fallen. This aim he has achieved, and the Irish drama owes whatever vitality it possesses to him.

Mr. BOUCICAULT will soon leave the metropolis to fill a number of out-of-town engagements, and it is pleasant to be able to record the great success of his present engagement. He is in the full ripeness of his powers both as actor and dramatist, and it is by such men that the course of the Stage is shaped. It is to such men that the position of the Stage is largely due.

"Come to Stay."

THE MIRROR has come to stay. Its aim has not been to create, but to supply a demand. This demand is for a dramatic newspaper that will not deal in blackmail or personal vituperation, and that might be relied upon to publish all news of interest to the theatrical profession. How far THE MIRROR has succeeded may be seen by a glance at our advertising columns in this issue. There will be found the announcement of nearly every individual of prominence—manager or actor—in the dramatic profession in the United States. The circulation the paper has achieved has been surprisingly and unexpectedly large from the start. Should the present rate of increase continue, it will, in the space of a very few weeks, outstrip its contemporaries in the same field. We attribute this remarkable success more to the efforts of the regular dramatic constituency, than to any other agency. Actors and managers no sooner became convinced of the entire sincerity which guided the undertaking, than they felt bound to lend their heartiest support to what now becomes a prime necessity in dramatic affairs—a journal devoted legitimately to professional interests.

It is a fact, which is rather remarkable, that THE MIRROR has a larger number of New York theatres advertising in its columns than any other paper published in this city. This we believe to be significant of the feeling managers entertain.

THE MIRROR is thoroughly equipped with a corps of skilled and devoted editoral writers, the friendship, patronage and goodwill of leading and representative managers, and a troop of good workers in the principal cities of the States, who have all been of great and grateful service. We confess that we have no sympathy with those wild-cat experiments in the way of dramatic newspapers which from time to time masquerade before the public. They do their proprietors a positive harm. Unless a paper has a specific field for its endeavors, and a constituency sufficent for its support, its publication can be of no benefit to any one. THE MIRROR is organized on a basis of absolute permanency. It is printed at our own office, with our own material, and is handled by our own agents. This is a proceeding quite new to dramatic papers, which are, for the most part, gotten up at job printing concerns on "credits" long enough to enable the editors to "strike" and otherwise defraud managers into paying the printer's bills. This is done by sundry negotiations of a very questionable character—as, "advance payment" for pictures, "deposits" on cards, "loans," etc. It is this wholly irresponsible system that has led to the expression, "Please remit," so persistently tacked on to bills not contracted for and not due. Indeed, in the case of one dramatic newspaper, this peculiar method has become a by-word and a jest.

It has been said very often that the dramatic profession would support but one paper devoted to its interests. That is true. We propose to make THE MIRROR that paper. The theatrical profession has no use for convicts, blacklegs, or blackmailers; it has no liking for vilification and abuse of its members. Its favor accordingly goes now to THE MIRROR. We propose to deserve a continuance of that favor. We have "come to stay."

OUR San Francisco correspondent, writing in another column, makes a very staunch and timely defense of the management of the California Theatre against the assaults made upon it by partisans of Mr. MCCULLOUGH'S regime. In San Francisco theatres are regarded very much as common property, and all their most intimate business doings are generally comprised in the personal knowledge of individuals in that city. The present managers of the California Theatre have made a very firm fight for public favor, and have been, in the main, quite successful. They are entitled to credit for what they have done, and we believe that no fair-minded person in the profession will withhold from them their sincerest goodwill for what they have accomplished in the cause of dramatic art on the Slope.

Mr. Gus Williams was presented in Boston on Thursday, Jan. 23, with a magnificent B. P. O. E. badge. It is of pure gold, has inscribed on it the motto of the order, "Cervius Alcis," and has an elk on top with diamond eyes, holding a garnet, and the inscription, "Presented from Boston Lodge, No. 10, B.P.O.E., to Bro. Gus Williams, its founder, Jan. 23, 1879."

There is no truth whatever in the statement now going the rounds of the press that Lord Newry levied on the effects of his friend, the late H. J. Montague, on account of debt.

PERSONAL.

COGHLAN—We hear it rumored that Rose Coghlan returns to London next season, to play there.

BANGS—Frank Bangs has been quite successful in the South, playing under John T. Ford's management.

Eily Coghlan announces that she is open to engagements to play Josephine in "H. M. S. Pinafore."

John E. Owens has closed for an engagement at Theall & Carton's Novelty Theatre, Williamsburg, to appear in "The Victims" and "Solon Shingle" on the 17th.

ROBINSON—Fred. Robinson, one of the most acceptable general actors in this country, goes to the Fifth Avenue to play in Steele Mackaye's new piece.

MORTIMER—Estelle Mortimer has scored a distinct success as Little Buttercup in the Lyceum version of "H. M. S. Pinafore." It is a capital programme.

DODWORTH—Harvey Dodworth will lead an orchestra of twenty pieces at Booth's next week. It will be one of the features of Boucicault's engagement there.

JAMES—Louis L. James, the popular actor (it is whispered in New England circles), is engaged to be married to a fascinating member of a Boston theatre stock company.

BEECHER—"Mr. Beecher on amusements; he thinks dancing and theatre-going well enough in their place." It is a pity the same cannot be said for Mr. Beecher's amusements.

BOUCICAULT—Mr. Boucicault begins his engagement under W. R. Deutsch's management at Booth's Theatre, on Monday and then plays at the Boston Theatre two weeks, beginning on the 17th inst.

EVELYN—Miss Carlotta Evelyn, though announced in the Standard Theatre "Almost a Life" company at the Globe Theatre, Boston, was really not there, and justly complains of the use of her name.

MILLS—The Aquarium has been fortunate in having its business interests intrusted to Asher Mills, whose competence to fill the position is shown by the business done at the Aquarium since his advent there.

HILL—Joe Hill, Denman Thompson's manager, was in town on Monday. He reports business in New England as immense. The company is playing this week at the Academy of Music, Brooklyn, to large houses.

MAYE—Geraldine Maye has been playing in the "Celebrated Case" at Stetson's Globe Theatre, Boston. This clever little actress should be engaged at some metropolitan theatre, where her abilities would have fuller scope.

HERON—Bijou Heron is now in a convent in Paris, where her father means she shall remain until her mind matures. She is said to be like a bird in the convent, singing all the day long. A private letter announces that she will not return to this country for some time.

BONIFACE—Marie Boniface, the soubrette, died of heart-disease at a Detroit hospital, last week. She was the widow of the late Stephen W. Ashley, formerly low comedian in the principal theatres. Years ago she was a favorite of the old National, Boston, but of late had been playing only in the variety theatres. She was buried by the profession.

Professional Doings.

Frank Evans has joined the Mary Anderson combination as leading man.

Theodore Hamilton has not met with much success in Melbourne.

Sothern arrived at Florence, Italy, on Jan. 12, and reported his health improved.

Courtney Barnes is a member of Dickie Lingard's company.

Haidee Heller is writing a history of Robert Heller's life and adventures. It is for publication.

John E. Owens remains another week at the Park. "The Victims" and "Solon Shingle" continue the bill.

Joe Jefferson is still at his orange island in New Iberia, Louisiana. He does not intend to resume playing for some time.

A. E. Enos has has been engaged for the Maggie Mitchell combination, beginning at Col. Sinn's, Feb. 10.

The annual ball of the Benevolent and Protective Order of Elks will be given at the Academy of Music this (Thursday) night.

London has at present forty-five theatres in full working order, without at all mentioning 13 variety houses and 25 music halls.

Steele Mackaye's play, "Thro' the Dark," will be played at the Fifth Avenue Theatre on Saturday, the 15th inst., with a strong cast.

Katherine Rogers, while playing in "Divorce" in Williamsburg, was taken suddenly ill after the first act, and her part had to be read.

Great preparations are in progress at the Grand Opera House for the production of Joaquin Miller's play of "Mexico," next Monday night.

"H. M. S. Pinafore" will be done at Niblo's Garden on Monday, and will be succeeded by the grand spectacular revival of "The Black Crook."

Pearl Eytinge has
serious attack of
in the new P
at Wallac

Miss Rose Eytinge commences her San Francisco engagement at the California Theatre, next Monday, appearing as Cleopatra in "Antony and Cleopatra."

George Chaplin, Charles Fisher, Owen Fawcett, Frank Hardenberg, Frederick Robinson, and D. H. Harkins will be in the cast of Steele Mackaye's "Thro' the Dark" at the Fifth Avenue.

The first annual ball of Harrigan and Hart's Theatre Comique company occurs at Germania Assembly Rooms on Friday, the 14th inst. John Wild is president of the association. Dave Braham's orchestra will furnish the music.

In consequence of the sudden illness of George Edgar the performances of "King Lear" at the Broadway Theatre were discontinued, and "Enoch Arden," with Joseph Wheelock as the principal, was substituted. "Othello" is in preparation and will be produced on Monday next.

Manager S. M. Hickey of Syracuse has relinquished his lease of the Park Opera House of that city, and will, for the present, devote himself to the management of Genevieve Ward, Mary Anderson and other attractions, who are now under contract with him. Mr. Hickey assumed the management of that house in March, 1877, and by his energy and enterprise made it a popular, but not paying resort. He has has now an extended engagement with John McCullough and several other brilliant stars. His many friends in this city will all wish him success.

"E Pluribus Unum."

NEW YORK, February 3,

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—Would that I had ten thousand tongues, with which to pour forth words of commendation; ten thousand hands, with which to grasp in friendly congratulation those that have struck the initiatory blow toward the demolishment of that fabric of falsehood and slander, that self-appointed censor of theatrical morals, that "sole and responsible," the half-dozen (male and female) editors and proprietors of which, in their efforts to "elevate" the moral standard of the American stage, have prostituted to the basest uses the traditional freedom of the press; who have sought to cast the blur of infamy upon many of the noblest and purest men and women who adorn the theatrical profession.

As so forcibly expressed by Mr. Stevens, in your issue of last week, no one is secure from the infamous attacks of the individual who professes to edit that disreputable sheet.

As is well known, many in the foremost rank of the profession, notably the leading playwrights and managers in the country, have hitherto, on being assailed, totally ignored the existence of the assailant, and have allowed his coarse and ignorant productions to pass unnoticed. But it would seem he has been allowed to progress too far. The silent contempt of those whom he sought to injure has led him into the error, natural enough in his case, of supposing that his scurrility is feared. He has now fairly thrown down the gauntlet to public decency, and his discomfiture should be swift and sure. Many will rejoice to learn that the gage has been taken up by some one able and willing to push the fight.

I trust that you will persevere in the good work until the whole vile structure is overthrown and trampled under foot, until its stock of falsehood and vituperation can no longer find a market, and you may rest assured that your own trustworthy sheet will lose nothing thereby, but will increase tenfold in prosperity, and your efforts will have the earnest sympathy and co-operation of

MANY OF THE PROFESSION.

Harkins and American Authors.

TO THE EDITOR OF THE SUN—SIR: Will you be good enough to allow me to correct an error in your issue of the 3d inst. Your representative quotes me as having said, during a conversation on the previous evening, that I had enough of American authors. What I did say was, that I had enough of the translator of "Dr. Clyde." American authors cannot be too numerous for me. I have all my life been insisting there were not enough of them. I am now busily engaged with a new play by a distinguished American author, and while I am director of the Fifth Avenue Theatre American authors and American plays shall always have the first chance. Yours faithfully,

D. H. HARKINS.

FIFTH AVENUE THEATRE, Feb. 4.

Col. A. K. McClure of the Philadelphia Times appeared in Doylestown, Pa., on Monday, to answer the complaint made against him by Fechter. No bill has yet been submitted to the grand jury, and none will be submitted until next term. McClure renewed the recognizance of the defendant for his appearance at the April term, ex-Senator William Kinzey of Bristol becoming surety. It was agreed by counsel that the case should be regarded as for trial on Wednesday, the 30th of April. Fechter did not appear, as he had looked for an adjournment.

[Washington Album.]

THE MIRROR, Ernest Harvier, Esq., editor, is an eight-page weekly of attractive appearance, and devoted principally to dramatic affairs of New York and its vicinity. Mr. [illegible] is a young [illegible]

"THEY ALL DO IT."

H. M. S. Pinafore at Every Theatre in New York.

The constant spread of "H. M. S. Pinafore" has led to the report that every house in New York is to do the opera within two weeks. The effect of this announcement was, of course, terrible in the extreme. A reporter of THE MIRROR was detailed to ascertain what foundation there was for the rumor, and his report, found below, shows an amount of unanimity hitherto unprecedented. We do not wish to be understood to be held responsible for the authenticity of the reporter's statements. They convey, however, a pretty good idea of what may happen if the managers continue to announce "Pinafore" for production.

Mr. Duff said that "Pinafore" would hold the stage at the Standard till the house closed—if not longer. He had been the first to produce the piece, and would be the last to withdraw it. There was no outlook for anything else at the Fifth Avenue for some time to come.

Mr. Harkins said that "Pinafore" would be produced at the Fifth Avenue on Saturday night. It would be impossible to predict how long the work would hold the stage, but he had determined to restrict the run to two seasons. He was now making engagements for the season of 1882-83, by which time a regular company would be needed.

Mr. A. M. Palmer was reported as saying that the opera of "Pinafore" was written expressly for the Union Square Theatre, by Mr. A. R. Cazauran, author of "Kisses," and the gentlemen whose interests he (Mr. Palmer) represented in the establishment. Gilbert and Sullivan had put their names to Cazauran's work, but without authority from Palmer. As soon as he could make up his mind to change the present bill he would present "Pinafore," Mr. Cazauran playing Dick Deadeye.

Mr. Starin of Niblo's said that "Pinafore" would be done at his theatre on the 10th inst. Preparations were now being made for the production.

The manager of the Lyceum said that "Pinafore" was in its third week at his theatre, and would be played there until further notice. The report having spread that Aaron Appleton, the midget manager, had threatened to play an amateur at the Lyceum as soon as the run of "Pinafore" was over, had led to a number of letters from all quarters, praying that the opera be continued as long as possible, that Appleton and his amateur might be prevented from doing violence to the tranquility and well-being of the community. "Under these circumstances," said the manager, "I have no other course than to remain steadfast to 'Pinafore,' and play until further notice." Mr. Palmer, the lessee of the theatre, is said to have a novelty to succeed "Pinafore." It is unlikely that he will make up his mind on the subject before next season. Till then, "Pinafore" at the Lyceum.

Mr. Backus of the San Francisco Minstrels said that their version of the opera would soon be made public. The only impediment to its production thus far had been that Dave Wambold persisted in singing "My Pretty Red Rose" as a duet in the opera. Birch was opposed to such unseemly liberties being taken with the score. "Anyway," said Backus, "Mullaly is as good a musician as Sullivan, and if these two can't get up a better opera than the other houses are doing, then we don't want to have any hand in it."

Mr. Asher Mills of the Aquarium said that "Pinafore," being a nautical subject, was quite appropriate for the Aquarium, and that preparations were now being made for its production.

At Booth's it was announced that the presentation of "The 'Colleen Bawn" at the theatre would be followed by the production of "Pinafore" "The house, you see," said the manager, "is especially well fitted for pieces of this kind."

Tony Pastor intended to do "Pinafore." He was at one time making ready for it.

Harrigan and Hart would do it in burlesque form. Billy Gray would play the boatswain.

Mr. Hofele of the Bowery thought "Pinafore" a good thing and would probably do it. His patrons liked, most of all, variety.

Messrs. Poole and Donnelly thought well of the opera, and said that after having gone to sea for a subject in "Mexico," they might remain there for one in "Pinafore" (H. M. S.)

Harry Miner said that it was not impossible that he would do "Pinafore." The initials "H.M.S.," stood for "Harry Miner's Sensation." The piece was a good one.

Mr. Fulton of the Broadway said that existing arrangements with Shakespeare, for the production of "King Lear" and "Othello," precluded, for the present, any negotiations with Sullivan, the author of "Pinatore." He doubted the existence of a good part for Jos. Wheelock.

Frank Murtha, of the Globe, said that he had a great novelty in preparation. He did not say it was "Pinafore," but that being just at present the only novelty in the city, it is doubtless it.

Mr. Abbey did not contemplate doing it—yet. Still the Park Theatre always had the best attractions, and it might be necessary to have this.

At Wallack's the question was asked, What piece do you do next?

The reply was: "We have a great novelty."

"What is it?"

"Something no other theatre in town has."

"What is that!"

"A new play—not 'Pinafore.'"

The Genesis of "Pinafore," with a Sketch of the Author.

Several people, including representatives of various professions, trades and callings, and also including representatives of both sexes, have been heard to express wonder that the author of "Pygmalion and Galatea," a most charming poem, as well as an exceedingly taking play, should also have been the author of a farce so uproarious, so rollicking, as is "Her Majesty's Ship Pinafore." Those, however, who have kept the track of Gilbert's productions other than dramatic, who have diligently studied his "Bab Ballads," are surprised that the little opera has not sooner seen the light, for it is very evident that he has had the plot and the leading incidents for a long time in mind.

After the immortal "Yarn of the Nancy Bell," the "Bab Ballad" best known and most admired in America, is "Captain Reece," reprinted several years ago from Fun in Littell's Living Age, and thence copied all over the country. The "Mantelpiece" obviously is the prototype of the "Pinafore," and when William Lee, captain's coxwain aboard that celebrated craft, observes—

> You have a daughter, Captain Reece,
> Ten female cousins and a niece,
> A ma, if what I'm told is true,
> Six sisters and an aunt or two,

it is sufficiently obvious that there is already forming in the poet's mind the shadowy outline of "the sisters and the cousins and the aunts" of Sir Joseph Porter, K. C. B. Moreover, the statement that "Captain Reece, R. N., was quite devoted to his men;" that, "in point of fact, good Captain Reece beautified the Mantelpiece," points distinctly to a growing conception of the state of affairs that at a later date was to be described as existing aboard H. M. S. Pinafore. In the ballad of "General John" we have almost precisely the same dramatic changeling incident that in the play sends Captain Corcoran before the mast and lifts Ralph Rackstraw to the quarter-deck. Private James, addressing General John from the ranks, remarks—

> A glimmering thought occurs to me
> (It's source I can't unearth),
> But I've a notion we
> Were cruelly changed at birth.

The harsh "Pish!" the "aristocratic sneer" with which this remark is received, moves the worthy private not to retraction but to reassertion, and in the end the General is forced to make the admission—

> But being a man of doubtless worth,
> If you feel certain quite
> That we were probably changed at birth,
> I'll venture to say you're right.
>
> So General John as Private James
> Fell in, parade upon;
> And Private James, by change of names,
> Was Major General John.

As to the love of Ralph for Josephine, this is very plainly set forth in the love of "Joe Golightly" for the "First Lord's daughter"—only that fine seaman, the self-appreciative Rackstraw, has very much the weather gauge of his predecessor, for the poet assures us that—

> A tar but poorly prized,
> Long, shambling and unsightly;
> Thrashed, bullied and despised,
> Was wretched Joe Golightly.

And yet this unfortunate creature combined with the commonplace feelings and longings of an ordinary sailor the grandest of aspirations: "He worshipped junk, and he adored the First Lord's daughter." The haughty Lady Jane, however, "snubbed earls and viscounts nightly," and, as was only natural, she "spurned poor Joe Golightly"—whereupon the hardy but ill-used mariner betook himself to the salt, salt sea in company with a banjo, and a low and aloft sang a mournful ditty, of which the last verse ran—

> She says: "'Twere folly quite,
> For me to wed a wight, Willow!
> Whose lot is cast before the mast;
> And possibly she's right, Willow!

So persistent was this singing that Golightly's commanding officer, Captain Joyce, R. N., expressed the heartfelt wish that the minstrel-sailor had "shipped aboard a trader," and sternly demanded: "Are you a sailor, or a negro serenader?" adding—

> Lay out, you lubber, do!
> What's come to that young man, Joe,
> Belay!—'vast heaving, you!
> Do kindly stop that banjo!

And the catastrophe of the sad story is that Golightly is clapped into a "black-hole, where never daylight flashes," for the term of twelve years.

> Stern love of duty had
> Been Joyce's chiefest beauty—
> Says he: "I love that lad,
> But duty, damme! duty!
>
> Twelve years black hole, I say,
> Where never daylight flashes;
> And always twice a day
> Five hundred thousand lashes.

An appeal to the First Lord in behalf of the unfortunate seaman is unproductive of any satisfactory result. The then ruler of the Queen's Navy does not hold that love levels all ranks, and to Joe's ambassador, briefly but pointedly, "'Get out!' remarked his Lordship." In the very mournful ballad, "The Bumboat Woman's Story," we find still another personage who has been incorporated into the cast of "H. M. S. Pinafore." This ballad is accessible only in the expensive English edition, so we reproduce it almost entire:

> I'm old, my dears, and shriveled with age
> and work and grief;
> My eyes are gone, and my teeth have been
> drawn by time, the thief!
> For terrible sights I've seen, and dangers
> great I've run—
> I'm nearly seventy, now, and my work is
> almost done!
> Oh! I've been young in my time, and I've
> played the deuce with men!
> I'm speaking of ten years past—I was barely
> sixty then:
> My cheeks were mellow and soft, and my
> eyes were large and sweet,
> Poll Pineapple's eyes were the standing toast
> of the Royal Fleet!
>
> Of all the kind commanders who anchored
> in Portsmouth Bay,
> By far the sweetest of all was kind Lieutenant Belaye.
> Lieutenant Belaye commanded the gunboat
> Hot Cross Bun.
> She was seven and thirty feet in length, and
> she carried a gun.
>
> With a laudable view of enhancing his
> country's naval pride,
> When people inquired her size, Lieutenant
> Belaye replied,
> "Oh, my ship, my ship, is the first of the
> Hundred and Seventy-ones."
> Which meant her tonnage, but people imagined it meant her guns.
>
> Whenever I went on board he would beckon
> me down below,
> "Come down, Little Buttercup, come" (for
> he loved to call me so),
> And he'd tell of the fights at sea in which
> he'd taken a part,
> And so Lieutenant Belaye won poor Poll
> Pineapple's heart.
>
> But at length his orders came, and he said
> one day, said he,
> "I'm ordered to sail with the Hot Cross Bun
> to the German Sea."
> And the Portsmouth maidens wept when they
> learnt the evil day,
> For every Portsmouth maid loved good Lieutenant Belaye.
>
> And I went to a back, back street, with
> plenty of cheap, cheap shops,
> And I bought an oilskin hat, and a second-
> hand suit of slops,
>
> And I went to Lieutenant Belaye (and he
> never suspected me!
> And I entered myself as a chap as wanted to
> go to sea.
>
> We sailed that afternoon at the mystic hour
> of one—
> Remarkably nice young men were the crew
> of the Hot Cross Bun.
> I'm sorry to say that I've heard that sailors
> sometimes swear,
> But I never yet heard a Bun say anything
> wrong, I declare.
>
> When Jack Tars meet, they meet with a
> "Messmate, ho! What cheer?"
> But here, on the Hot Cross Bun, it was "How
> do you do, my dear?"
> When Jack Tars growl, I believe they growl
> with a big, big D——!
> But the strongest oath of the Hot Cross Bun
> was a mild "Dear me!"
>
> Yet, though they were all well bred, you
> could scarcely call them slick;
> Whenever a sea was on, they were all extremely sick;
> And whenever the weather was calm, and the
> wind was light and fair,
> They spent more time than a sailor should on
> his back, back hair.
>
> * * * * * * * * *
>
> After a fortnight's cruise we put into port one
> day,
> And off on leave for a week went kind Lieutenant Belaye,
> And after a long, long week had passed (and
> it seemed like a life),
> Lieutenant Belaye returned to his ship with
> a fair young wife!
>
> He up and he says, says he, "O, crew of the
> Hot Cross Bun,
> Here is the wife of my heart, for the Church
> has made us one!"
> And as he uttered the word the crew went
> out of their wits,
> And all fell down in so many separate fainting fits.
>
> And then their hair came down, or off, as the
> case might be,
> And lo! the rest of the crew were simple
> girls, like me,
> Who all had fled from their homes in a sailor's blue array,
> To follow the shifting fate of kind Lieutenant Belaye!
>
> * * * * * * * * *
>
> It is strange to think that I should ever have
> loved young men,
> But I'm speaking of ten years past—I was
> barely sixty then,
> And now my cheeks are furrowed with grief
> and age I trow,
> And poor Poll Pineapple's eyes have lost their
> lustre now.

The bumboat-woman, Little Buttercup, who agrees to marry Captain Corcoran every evening and on Wednesday and Saturday afternoons just before the curtain falls, evidently is the identical dame referred to in these lines; and it is pleasant to find that the poor soul, having been so badly treated by one officer of the Royal Navy, has such ample amends made to her by another. In the way of incidental expressions, "H. M. S. Pinafore" abounds in matter already familiar to readers of the "Bab Ballads." Thus, when Captain Corcoran sings—

> Though the son of a peer
> I can hand reef and steer
> And ship a salvagee,

it is easy to recognize an allusion to the ballad of "The Mystic Salvagee," in which figure Captain Sir Blennerhasset Portico, R.N., K. C. B., and that anything but able seamen, Old Jasper—

> Who served with Rodney and his crew
> Against the French in 'eighty-two,

and who denounced the modern practice of "clapping a salvagee" upon "the maintopstay" as un-Rodney-like, and whose vexatious uncertainty as to whether the salvagee should remain unshipped or be slipped again occasioned good Captain Portico such serious tribulation. In "The Bishop of Rum-ti-foo, Again," we catch a glimpse of the "big, big, D—!"

> Some sailors, whom he did not know,
> Had landed there not long ago,
> And taught them "Bother!" also "Blow!"
> (Of wickedness the germs.)
> No need to use a casuist's pen
> To prove that they were merchantmen;
> No sailor of the Royal N.
> Would use such awful terms.

It would be easy to continue the list of citations, but these extracts will suffice to show the only cause for wonder justifiable in the premises is that Gilbert should have been so slow in putting his rattling little opera into shape.

Having told so much of the opera, a word is in place in regard to the author: William Schwenck Gilbert, the son of William Gilbert—a novelist in a mild way, who will be best remembered by his queer story of a private mad-house, "Dr. Austin's Guests"—was born November 18, 1836, at No. 17 Southampton street, Strand, London. Educated at Great Ealing School and at University College, London, he was graduatod B.A. from the last-named institution, and from 1857 till 1862 filled an easy-going, sinecure berth as clerk in the Privy Council Office. During a portion of this period he was a resident of one of Her Majesty's Inns of Court—much such a resident as was our esteemed friend, Arthur Pendennis, Esq., and in November, 1863, was duly called to the bar at the Inner Temple. He was not overworked as a barrister—indeed, between the profession of literature and the profession of arms (for he was gazetted, in 1868, a militia captain in the Royal Aberdeenshire Highlanders) the profession of law was pretty badly crowded. His first play, "Dulcamara," was produced at the St. James' Theatre in January, 1866, and the success of this work was so emphatic as to decide his future. He threw over the law and settled down as a dramatist. Other plays presently followed this first venture: "The Palace of Truth," November, 1870; "Pygmalion and Galatea," December, 1871; "The Wicked World," January, 1873; "Charity," January, 1874; "Sweethearts," November, 1874, the libretto of "The Sorcerer," and others of less fame but of scarcely less merit. And during all this while he was contributing freely to periodical literature. In 1864, being then an occasional contributor to Punch, he sent to that journal his first "Bab Ballad," "The Yarn of the Nancy Bell"—and it was promptly returned to him with a note stating that it was "far too cannibalistic to suit the fancy of Mr. Punch's readers!" a statement showing very clearly that Mark Lemon did not always know a good thing when he saw it. The author took his verses to "the party over the way," Fun, and for more than a dozen years the "Bab Ballads" were the corner-stone of the success of the enterprising journal. Mail advices received from England state that Edmund Yates has engaged Gilbert as a ballad writer for his new paper Time—Yates has three papers now, all weekly—so that those who have learned to love the verses of the gentle "Bab" may count upon fresh treasures from his pen to go hand-in-hand with the treasures therefrom derived in the past. Just turned of 42 is this clever playwright and versifier, and already famous throughout the world! Lucky dog!

Cazauran as Dick Deadeye.

It is not easy to trace the authenticity of the report that A. R. Cazauran of the Union Square, and author of "Kisses," is to appear as Dick Deadeye in "H. M. S. Pinafore." It is known, however, that Mr. C. is a man of surprising versatility, uniting labors of the most complex and conflicting character. Cazauran's martial exploits are well known, and we have no reason to suppose that his nautical experiences are any less remarkable. He is known to have made his last ocean voyage under circumstances which, from their abrupt nature, must have thrown him into vigorous sailor life. And the rigors he has experienced must suit him aptly for a faithful delineation of the role of the outcast sailor. The great feature of Deadeye's character is his truthfulness. He is, in fact, the only tar on the Pinafore who has never told a lie. It is probably for this reason that lovers of burlesque have hit upon Mr. Cazauran as a fit exponent of the part. It is not definitely known whether he has adapted the version in which rumor says he is to appear. But, any way, he can scarcely have departed from his long-established usage of changing the piece somewhat to suit it to the exigencies of stage representation. Among the incorporated solos are, it is said, the following:

REFRAIN—(DICK DEADEYE).
Air: "The Isle D6 Blackwell."

> Then it's one, two and three, four,
> And all in a line,
> From the shoe-shop and quarry,
> We all look so fine.
> For a Southern soldier
> The garb suits me well;
> Its a great institution,
> Is the Isle de Blackwell.

It will be recalled that this air is from the galley-slave scene in "A Celebrated Case," which was played with great success at the Theatre Comique and Union Square Theatre.

REFRAIN—(DICK DEADEYE).
Air: "The Maiden and the Tar."

> Kind Captain, I've a bit of information,
> Sing hey! the kind commander that you are,
> About some certain intimate relations.
> Sing hey! the merry partner and the tar—
> About the merry partner and the tar.

It is perhaps fair to say that no official announcement has been made of Mr. C.'s intent to appear, and that, after all, the public may be denied the pleasure of seeing him.

The Theatre Royal, Glasgow, with a seating capacity of four thousand, originally costing $150,000, and having the largest stage of any theatre in the kingdom, was totally destroyed by fire on Sunday. No lives were lost.

A matinee benefit will be given, with the approval of the Fire Commissioners, at Niblo's, on Thursday, February 13, at half-past one P. M., the proceeds to be devoted to the widows and children of the late firemen—Irving, killed at the Vesey Street fire, and Reilly, killed at the Broadway and Grand street fire. The artists of the following theatres have volunteered: Niblo's, Union Square, Park, Harrigan and Hart's, Tony Pastor's, Harry Miner's; also J. E. Owens as Solon Shingle, Gus Williams, Pat Rooney, and Birch, Wambold and Backus.

BYRNE vs. HARVIER.

The Proceedings in Court.

The suit of the Dramatic News against THE MIRROR was first brought to the notice of the Court last Friday, but no warrant was issued until Saturday. On that day Court Officer Jolly (whose name is not always in apt accord with the nature of his official duties) started in search of the editor of THE MIRROR, whom he found in his office at 12 Union Square. The two, reinforced by two witnesses, proceeded at once to the Jefferson Market Court, where Byrne and his counsel were seen in waiting. Mr. A. D. Gordon, whose connection with the case was a subject of considerable conjecture, was there, too, but for what reason, or in what capacity, it would be difficult to say.

Some heartless humorist in the court-room alleged that Gordon had come to get a hearing for one of his new plays, and proposed to read it to those assembled, an infliction specified in the statute. A semblance of truth was given to the slander from the fact that the attendance was noticeably slight, especially Mr. Cazauran was not present. It is said that it being represented to him that he must remove his hat when he came into court, he declined, saying that the hat was his, and he wore it under all circumstances. If its removal was a condition of his presence, he would not appear at all. He was then informed, on authority quite competent on such subjects, that rules of police-courts could not be changed. It being found impossible to change the rules prevalent in American courts of law, and Mr. Cazauran being inexorable, it was found necessary to proceed without him.

There was another case on before this one, during which time the editor of THE MIRROR consulted with counsel, while Mr. Byrne, for some reason to himself best known, arrayed himself among the prisoners at the bar, and Mr. Gordon, freed for a time from participation in the affair, stood at the extreme edge of the bar. One eye rested on the Justice, while the other wandered furtively among the seats of the reporters on the opposite side of the room. So intent was Gordon at this, that he omitted to stand down when another case was called, and it was brought to his notice that his participation in that case of alleged drunkeness was unnecessary.

The actual examination in the Byrne-Harvier case lasted about five minutes. Both parties responded through counsel. Mr. Hummel, on behalf of Byrne, presented his affidavit, covering about twenty pages, and asked a hearing. Mr. Schwab, on behalf of Harvier, expressed his willingness to have the fullest examination, and asked that a day be set down for it. On the question of bail, Mr. Hummel said that he had no desire to be oppressive. Mr. Schwab said that Harvier would furnish any reasonable amount at any time. His Honor, Justice Flammer, thereupon discharged him on the personal recognance of his counsel, to appear Feb. 10, the day set down for the examination.

The Lyceum.

Mr. Hill's version of the transfer of "H. M. S. Pinafore" from the Lyceum Theatre to the Park Theatre, Brooklyn, differs materially from what was said about it by Jake Nunnemacker, manager of the Rice troupe. It appears that Hill, who leased the Lyceum for six months from Shook & Palmer, subleased it to Nunnemacker for a month. At the conclusion of the time Nunnemacker desired to renew it, but asked that the rent, which had previously been $400 a week, should be reduced. Mr. Hill responded that he would let it at $1,500 for a month—a reduction of $100 from the rent previously charged. Nunnemacker declined, whereupon Hill let out the theatre for two weeks, commencing February 24. Nunnemacker then renewed his offer, but Hill answered that but two weeks were then open (that of February 3 and 10); these he could have at $800 for the two weeks. Nunnemacker declined, and Hill disposed of it without difficulty to other parties. He says he never raised the rent on Nunnemacker.

The matter of the Lyceum license has also been ventilated. Hill originally made proffer of his rent to Shook & Palmer, less $250 due for license. Shook & Palmer at first declined to take it, but seeing the mistake they had made, finally agreed to pay the license, and gave Mr. Hill a receipt.

A dispute has arisen in the courts as to the payment to Charles Reade, the novelist and playwright, of royalties alleged to be due him upon his drama, entitled "The Double Marriage." It is alleged that early in November last Cyril Searle, as the representative of Mr. Reade, arranged with Kate Claxton, the actress, for the purchase of the right to produce the play in this country; that the latter agreed to pay $5,000 for such right; that of this sum $1,000 was paid down, and that the second $1,000 was to be paid by a royalty of $10 for each performance of the play. It is further alleged that Miss Claxton has produced the drama fifty-five times in this country, but failed to pay the royalty agreed upon. Suit has now been brought by Messrs. Fellowes and Ivins, counsel for Mr. Reade, to rescind the contract with Miss Claxton. In these proceedings, instituted in the Supreme Court, it is also sought to restrain Miss Claxton from the further production of the play. John E. Ward, counsel for Miss Claxton, made a motion before Judge Barrett for an order to show cause why the case should not be removed to the United States Court, the suit in the State Court meantime to be stayed. Judge Barrett on Monday granted this motion.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

The business at the various houses has hardly been so good as usual; to account for it is hard, as the attractions have been more than generally strong.

At the Museum Lawrence Barrett has done but fair business, although the bill was changed almost nightly.

Mr. John McCullough closed his engagement at the Boston Theatre Saturday night. This talented actor should receive the heartiest of thanks from the patrons of this theatre for his sincere endeavors to please them.

Mr. and Mrs. George S. Knight at the Gaiety seem to be the most fortunate in filling a house, for this little theatre has been crowded nightly to witness the delightful performance of Otto by these charming young people.

GLOBE.—B. Macauley, with his play, A Messenger from Jarvis Section, has done poorly. The piece contains a great deal that is very good and interesting, but it is queer, dramatically speaking, plainly showing that its author, E. A. Locke, is not familiar with the stage.

THE HOWARD closed a week of unusually good variety. It was the intention of the managers of this place to make a first-class theatre of the Howard, and to play the best of stars and combinations, but they are slipping back into the old ruts, and giving us mostly variety shows. They probably find that it pays better.

Charles Barron is to travel with John McCullough on his Southern tour. McCullough could not find a better gentleman or actor to support him.

James Taylor, of the Joyce-Taylor divorce suit fame, is about to start out with a company to play Evangeline. It is reported that Mr. Taylor has bought the properties of the piece from John Stetson for six hundred dollars, and he is to pay Cheever Goodwin ten dollars a performance.

The friends and relatives of Laura Joyce are fearful lest he shall sink so sink so much money that they will fall short of her alimony.

Mr. Louis James, the very talented "leading man" of the Boston Theatre, will take his benefit on the 7th inst. He then plays Rover in Wild Oats.

Messrs. J. J. McNally and Joseph Bradford have nearly completed their three-act musical extravaganza. The idea of the piece is excessively odd, and affords scope for some excellent scenic effects, one very droll thing being a snowstorm in the tropics. The music, consisting of thirty-two numbers, is entirely original, and has been composed expressly for the piece by T. Brigham Bishop. The title of the play will be announced shortly.

Nat. Salsbury with his Troubadours are announced at the Gaiety for the week commencing Feb. 10. Mr. Salsbury was held in high esteem by the Boston people long before he brought a successful company to any of its theatres. Who is there that is at all acquainted with the profession, who does not remember the happy, generous, genial "Nat" of the Boston Museum? There is not one but is glad to see so true a gentleman doing so well.

Manager Wentworth may attribute much of the success of his little theatre to the Troubadors opening the establishment, as the talent of the company lent a tone which the management has (by selections of first-class combinations) retained ever since.

Mr. Edward Byron goes to Baltimore after his piece, A Celebrated Case, is withdrawn from the Globe.

McKee Rankin, on his last engagement in Boston, for some slight cause, which we will not mention, kept the audience waiting in their seats for full three-quarters of an hour before he was at hand to "go on."

Emily Gavin played Lady Macbeth with John McCullough, at the Boston Theatre, on Wednesday evening of last week. Her rendering of that difficult part was finely done; her "dream scene" was intense and thrilling; her exit, by "R. upper E." was extremely well done; but when she returned by the "prompt E.," simply to accept a bouquet, which some thoughtless person handed to the stage, it spoiled the whole effect of the past scene.

Why a lady who has seen as much of the stage should allow herself to re-enter after such a scene, we cannot conceive. She should have let the flowers lay upon the stage until every one had withered, rather than to have again come before the audience. This is a little thing, but when it is remembered that the Doctor and a Gentlewoman held the stage, and on the exit of Lady Macbeth the Doctor says, "Will she go now to bed?" the Gentlewoman answers "Directly," and then to have her make an entrance right before them, and they not see her, is simply ridiculous.

Philadelphia.

The Exiles at the Walnut has been drawing crowded houses and seems booked for a long "run." As a spectacular play it is one of the best of the kind, but it is also a piece of very strong dramatic composition. The plot is well contrived, the developement consecutive and in all respects artistic, and the characterization intense, while the dialogue is brisk and sparkling throughout, and the situations show a high order of inventive talent. Its presentation at the Walnut is on a scale of the most sumptuous excellence. The stock company of the Walnut is shown to great advantage. Mr. Walcot's Schelm is true to the idea of the playwright—truer, on the whole, we think, than Mr. Shewell's impersonation of the part, although in the death scene it lacks some of the fine finish of Mr. Shewell's. As Col. Palkine Mr. Meredith is seen at his best, and the same may be said of Mr. Lawrence as Max. Mr. Howard's Carcassin is a character sketch of quaint conception, worked out with great care and redolent of humor, while Mr. Hemple makes the small part of Popoff a gem of low comedy acting. The ladies, too, are very good. Mrs. Walcot and Miss Creese enter thoroughly into the spirit of the play in its lighter passages, and when the shadows fall upon them in their exile move the audience to tears by refined and delicate treatment of scenes in which overacting would throw the house into a convulsion of laughter. Mr. Goodwin has mounted the play with his accustomed liberality, and all the manifold devices of the theatrical mechanic and scenic artist are employed for its adequate performance. On Thursday afternoon the annual benefit of Mr. George W. Howard occurs, when the new local comedy, Our Candidate, by Jonathan Jinks, will be played, together with The Little Treasure.

On the 27th inst. Effie Ellsler appears at the Walnut in A Heroine in Rags.

At the North Broad Street Theatre Bret Harte's idyllic drama of M'liss, which was first seen in this city at this theatre, is being played this week with Miss Annie Pixley as M'liss and Mr. McDonough, Yuba Bill, as heretofore. Next week H. M. S. Pinafore will be produced by a company of exceptional vocal strength and good acting powers. It will be supplemented by Trial by Jury, by the same authors. This charming bit of mirth and melody will be seen amid pleasant surroundings. The cast of H. M. S. Pinafore will be in full as follows: Miss Annie Pixley as Josephine, Miss Laura Joyce as Little Buttercup, Miss Annie Morton as Cousin Hebe, Eugene Clarke as Captain Corcoran, Charles Lang as Ralph, W. Seymour as Sir Joseph Porter, Barry Allen as Dick Deadeye and John McDonough as the Boatswain.

At the New National Texas Jack (J. B. Omohundro) appears in his new and highly sensational drama, entitled The Trapper's Daughter. Mr. Omohundro illustrates dime novels with a zest that must be seen to be appreciated. He is not a first-class actor, but he is a first-class shot, and his performances are the best of their class. He will bring along a Black Hills guide, a Modoc guide, and a detachment of Warm Spring Indians. Jack is a favorite in Philadelphia, and should prove a better attraction at the National than some of the stars who have preceded him.

At the Museum the Path Finders combination, until lately playing at the Grand Central, is filling an engagement. They appear in a piece called Scraps, which is full of comicalities and in which parts are borne by Miss Marie Jasper, C. S. Rogers and Mattie Vickers, J. N. Rentfrow, J. W. Berkeley, T. H. Custer and Milton Jaspers. Mattie Vickers is a most consummate mimic, and Charles S. Rogers is known as a rather clever comedian.

At the Broad Street Theatre H. M. S. Pinafore continues its carreer of prosperity. There seems to be no diminution in the interest aroused, and the work could doubtless hold the stage profitably for an indefinite period. Its merits are now known everywhere; everybody who sees the opera goes away to advertise it. Of its fourth week at the Broad Street Theatre it is to be said only that the large attendance at each performance has attested its growing popularity, and of the coming week that the advance orders for seats assure even greater triumph. At the matinees the number of people in the audience is limited only by the capacity of the house, and it is notable that the same faces are seen often. H. M. S. Pinafore will probably reach its 50th night in Philadelphia.

Miss Annandale has replaced Henrietta Vaders as Little Buttercup, a change not altogether satisfactory. She has a rather sweet voice, but does not approach Miss Vaders in the excellence of her performance.

At the Arch Srreet Theatre Frank Mayo appeared on Monday to a good house as Badger, in the Streets of New York The supporting company generally good, Mrs. Maeder being especially fine. The play was generally well received. It will hold the stage all the week.

Pittsburg.

OPERA HOUSE.—George Fawcett Rowe and company closed a fair week's engagement 25th. The Criterion company opened 27th in Caste to a fair house. Mary Anderson and company Feb. 3. Park Theatre company 10th. Haverly's Mastodon Minstrels 17th. The Williamsons 24th.

FIFTH AVENUE LYCEUM.—Buffalo Bill and company Feb. 7 and 8.

WILLIAMS' ACADEMY.—The arrivals 27th were the three Herbert Brothers, in acrobatic feats; Little Mac and Dave Oaks in their sketch, A Quiet Lodging; Fagan and Fenton in songs, dances, and changes; May Raymond in serio-comic songs; Lizzie Daly in clog-dance, and Laura Moore, in vocal gems. Remaining over from last week are Bryant and Hoey, and Watson and Ellis.

TRIMBLE'S.—Opening 27th were Leonard and Moore, Tim Rogers, and Roltair the prestidigatateur. Continuing are Charles Benedict, W. T. Stephens, and Minnie Oscar Gray. Business improving.

Mme. Anderson began a two weeks' tramp at the Coliseum 27th.

San Francisco.

John T. Raymond opened his engagement at the California Theatre in Bartley Campbell's play of Risks. It is a very dangerous experiment with managers to have arranged the succession of comedians as in this case, particularly as Mr. Florence and his Mighty Dollar is a draft upon the patrons of modern comedy. However, we suppose it is nobody's fault, and in securing stars managers must do the best they can. As a play we decline to class Risks with Mighty Dollar, or any other modern play written for the purpose of making people laugh at a dollar a head, yes, even a dollar and a half here. Risks presents the opportunity for Mr. Raymond to introduce some of his own ideas of fun in the most extraordinary way at the most inopportune time, and at the expense of everybody else in the play. For instance, all of the scenes appointed to the pathetic female in the plot are weakened by the ever-present Pembroke; and the most genuine applause is brought about by the most incomprehensible attack upon the wrong wife (by moonlight). Mr. Willis as Paul Varney appears well, and Miss Long was good as Dorothy. Kate Denin and Miss Cobb deserve special mention in their respective roles of Bertha and Katie. Miss Cobb is a pleasing actress. Miss Gussie de Forrest is not seen to advantage in pathetic characters, and was therefore not so interesting as she might be in something else. Miss Prescott as Hester Kendal has a small, insignificant part, and we are astonished that she should be so obliging as to play parts to her disadvantage. Though we believe in strong casts, we also believe in plays.

Risks has drawn good houses in spite of the first rainy week of the season. Next week we have Colonel Sellers and My Son for Feb. 3, after which Rose Eytinge comes, or doesn't.

There have been some scandalous reports circulated about the present condition of the California Theatre, financially. Now it is about time some one came to the front with a denial of such statements as this: "The California Theatre is tottering and will soon sink." "The California Theatre will be acknowledged as second-class only." "The company do not get their salaries," etc. Now I, for one, can say they are all untrue; and now that Mr. Hill is in New York, he will be able to undo some of the spitework done by disappointed salary-hunters. It is a fact that is a pride to record that the California Theatre is without a rival here, and it is a good fortune we congratulate ourselves upon that it has fallen into safe, responsible hands. The present manager, General Barton, is a man of wealth, and more than able to run the theatre against the gauntlet of the existing underground work of envy. Mr. Hill will arrange to the best advantage the stars of next season.

Since writing the above a dramatic journal in New York has been received. Permit us to say that these shameful stories and slanders about the managers of the California are circulated by some of the old company, who had been so long connected with this theatre that when discharged by change of managers, they could do nothing but talk back. They fail to recognize the fact that the public are tired of them, no matter how good they may be. It is true, in a long sojourn here they may have acquired such useful friends and champions as the refined and truthful writer of the Dramatic News, but even his eloquence don't prevent people who go to the theatres from yawning at the very programme when the old, old names appear. Now the willful liar who tells this tale—that General Barton is "backed" by a woman and that he has nothing but his title, and that the theatre can't stand, as he knows nothing about the business—also states that the elegant little Temple (Baldwin's) is par excellence and will succeed with an ordinary stock company, just because, we presume, it has a manager who has no backer, no woman, no stars, no business, no stocks, and knows everything. This cheerful gossip shows his unbiased feeling further on, when he states so blandly his hopes and fears for the future of this undeniably great theatre (the California). We will briefly state the truth, which will answer and cover the whole article.

First. General Barton is the manager of the California, and has, by remarkable tact, economy, and energy redeemed the theatre. When John McCollough represented the theatre the salary list was simply enormous, and consequently the house seldom paid. The present managers are not in the least responsible for his debts, though some of the old set try to make it appear so.

Secondly. Alice Harrison was never begged to accept a position in the present company. She has been here for months, and would have been only too glad to get back. She jumped at the chance of playing Libby with the Florences, in the absence of Miss Long, the soubrette.

Thirdly. Miss Ellie Wilton was not offered the position of leading lady at any time, but Mr. Hill met her as an old friend, when she came back in trouble and disgrace. When Aurora Floyd was put on the stage, he asked her to play that part, as she had been successful in it before. She declined, as it was a question of taste whether she should make a public appearance when the town was agog about the Austin death and scandal.

Fourthly. Clara Morris is not engaged at the California Theatre, and the story about her picking out five actors to support her is woven out of the fertile imagination of this same even-minded liar.

Fifthly. The California Theatre has made money under its "present regime," and when times were best and money most plenty, under such loose, extravagant management as John McCullough, it failed.

Sixthly. The stories were made to disturb actors and stars, to agitate the question, "Is it safe to risk going to California?" But the personal character and financial success of the present manager is too well established to create more than a light breeze.

Seventhly. The California Theatre does not owe a dollar to anybody. At noon on every Monday every demand on the theatre is paid.

Eighthly. We have already disconnected the absurd story of Stage Manager Eberle's trouble with Miss Prescott's name. The spiteful account of the dressing-room affair in the Dramatic News, which puts Miss Prescott in a false light, is made more apparent when we state that we know that this same gatherer of gossip knows his statements to be false. Mr. Eberle belongs to the "old set," and was retained because he might be useful; but he was so negligent of his duties that General Barton reprimanded him; and this was a personal and private interview between these two men. But, in order to give the story the mere appearance of truth, the details of a fight were given, and the names of two ladies—Miss Prescott and Miss Harrison—were dragged in and so mixed up with it as to make it seem probable to those who might read his account. The ignorance and malice of the whole article is too palpable to have any weight, however, as everybody here knows it is false. We may throw some light on the article by the information that the able detailer was assisted by the brilliant talent of one actor at Baldwin's Theatre. Evidently the writer is a champion of Baldwin's Theatre, and no doubt to their annoyance. In turn, we feel able to tell truths, let them pinch who they may. We hate to see a man, unable to rise above personalities, have the opportunity to print his own littleness.

Loyal Till Death was presented at Baldwin's on Monday night to a crowded and ultra fashionable audience. The occasion was the first production of a play written by the wife of ex-Governor Pachico and the benfit of Fred. Lyster. The cast ran as follows: Marquis Du Chesne (Mr. J. W. Jennings), who has two nephews, Maurice and Eugene, represented by James O'Neil and Lewis Morrison, who love Amelia De Beaurepaire, daughter of Countess De Beaurepaire, played by Kate Corcoran and Mrs. Farren. Maurice is the favorite and is engaged to Amelie. Blanche Du Chesne, a young wife to the old Marquis, is played by Rose Wood, who loves madly Maurice, and on the day of betrothal to Blanche makes the shocking disclosure to him. Maurice is made to act purely and in a most idiotic way, and gives up the woman he loves for Blanche, swearing he will be Loyal Till Death. Then Eugene's claims promise to succeed with Blanche, and is encouraged by all save Blanche, when Therese, a peasant-girl (Miss Olive West), is introduced, and is concealed behind a very premeditated-looking curtain, and witnesses an encounter between the old Marquis and Eugene De Reavaillae, in which the Marquis falls and Eugene flees. Maurice appears on the spot, and is proved to have done the deed and is sentenced to death. Amelie visits him in prison, and offers him escape. Maurice refuses, and Blanche is carried off to a convent by the ambitious and irate mother Countess. The jailor enters, and Maurice, who has become wild with rage at this scene, forces him to change clothes with him and then escapes. He goes to the King, Louis XVI. (A. D. Bradley), who favors him, as he once saved the King's life. The peasant-girl then reveals what she saw, and, as she was in love with Eugene and disappointed by him, turns upon him. Eugene, baffled and disgraced, tries to murder her by throwing her over a precipice. Maurice hears her moans and with dramatic difficulty and stage heroism rescues her. The lovers, Blanche and Eugene, are united, and the play ends as a success.

With some alterations, it will be established as a good play, and, while there is nothing new in it, the characters are strongly drawn and varied. The company were not at their best, but no doubt will improve as they grow more familiar with their parts. Rose Wood was most satisfactory, and Kate Corcoran did the best she could with a part too heavy for her. She is pleasing in light juvenile parts. Miss Olive West, a late debutante, achieved a decided success as Therese. She promises much for the future. Mrs. Farren was most acceptable. James O'Neil don't seem to improve lately, but, as he has made so good an impression in other parts, we think he will warm up to his work. Lewis Morrison is very good in "villians," but is not a successful lover.

Rice's Party, at the Standard, is drawing full houses in Horrors. Monday, 27th, Evangeline.

The Georgia Minstrels are doing a fair business at the Bush Street Theatre, and at the Metropolitan Temple the Hutchinson Family have large audiences.

The Grand Opera House seems doomed, for nothing succeeds there. The same company and play, if brought down town, would draw crowds.

Mr. George Chipman not only left town very quietly, but very suddenly—on the same train with Barton Hill.

Indianapolis.

DICKSON'S GRAND OPERA HOUSE.—Robson and Crane were seen here for the first time 20th and 22d inclusive. The two Dromios in The Comedy of Errors afforded them scope for a suggestion of their laugh-making ability. Lotta opens a three nights' engagement 27th, presenting successively Zip, Muzette, and La Cigale. J. C. Williamson, Maggie Moore, and their supporting company announced for 30th and Feb. 1 inclusive, in Struck Oil and The Chinese Question.

CRONE'S GARDEN THEATRE.—Closing 25th were Fields and Leslie, who opened in Bradford, Pa., Feb. 3; Louisa Bliss, to Cincinnti; Burt Taylor, Chas. Stanley, Charles. E Helm, Julia Robinson, and Wm. H. Moore, without immediate engagements. 27th, McIntyre and Heath, song-and-dance; Elvira Allen, balladist; Addie Johnson, Maud Carroll, Nat Blossom, Minnie Marks, and Morris Lewis and trained dogs. The connection of Mr. N. B. Shimer with this theatre closed Feb. 1. The change was made wholly on account of pecuniary reasons, the best of feeling existing between Mr. Crone and Mr. Shimer. During the latter's fifteen months' connection with this garden he has done much to give it the prestige it now possesses. He received a benefit 31st. Feb. 3, Banker and Mills in sketches; Harry Leslie and Ned Campbell, the new stage manager.

METROPOLITAN.—A benefit was given to Hiram Marks, 25th, but was not largely attended. A troupe of female minstrels hailing from Pittsburg, and billed as Madame D'Este's, occupy the house this week. In the company are Fannie, Frankie and Mattie Rousselle, Ida and Jennie Ross, May Davenport, Ada Stone, Lillie Howard, the Girard Bros., song and dance, lately with Wagner and Cotton; Thomas and Watson, sketches, and H. T. Thomas, specialist.

Eva Bennett, who opened at the Garden 20th, closed 22d, to join the Irving Japs at Detroit.

Robert Spiller has joined the Mary Anderson troupe as business manager.

It is said the Bank of Commerce, which now owns the Academy property, will soon rebuild the theatre.

Mr. George Correy, baritone with the Oates party, fell on the ice in Virginia City, last week, and broke his arm.

Miss Ida Howell, a pretty young lady having a pleasant home in Columbus, ran away and joined the Thomas and Watson Blonde party now at the Metropolitan. On her way here a lady acquaintance chancing to see her, and failing in her persuasions to have the girl return home, called to her aid the authorities at Richmond, who took the young lady despite Thomas and Watson's objections. This morning the would-be blonde is well satisfied with the turn of affairs and is glad to get home.

Chicago.

MCVICKER'S.—Buckstone's comedy, Green Bushes, attracted only fair houses during the past week. On the 27th a new play by Mrs. Abby Sage Richardson, entitled Two Women, was produced. The plot is as follows: In the first act, the hero, who is a Frenchman, and views morality from an easy-going French standpoint, is accused of arson and murder, and his betrothed flaunts, as any well-bred betrothed is bound to do under the circumstances, on the eve of her marriage. The second act introduces the accused as a prisoner receiving a call from his love, who implores him to prove his innocence or fly. He has no proofs, and declines to wing it, but decides to meet the difficulty like a man, and prepares to simply abscond for a time. In the third act he visits the house of the wounded man, recognizes in the wife a former mistress, and accuses her of murdering her husband in order to obtain the legal right to marry him. The wife is dumbfounded, being innocent, and believes her accuser to be the guilty party. Their mutual recriminations are interrupted by the dying man, who creates a sensation by pointing a revolver, and then gasps that he will not shoot, preferring to disgrace the destroyer of his home by a public accusal. The fourth act introduces an affecting scene between the two women. The mistress demands the surrender of the man who is beloved of both, and refusal is followed by a dagger thrust, which fails to reach a vital spot. This lively encounter is interrupted by the timely arrival of one who brings tidings of the discovery of the real assassin, and of the death of the victim. Whereupon the conscience-stricken wife dies of a rupture of the heart. The cast of characters was: Victor, George F. Learock; Alphonse, Walter Kelly; General Deschamps, Harry Pearson; Dr. Duvernay, Roland Reed; Count De Laval, W. F. Edwards; Montfichet, J. B. Everham; Henrietta, Miss Effie Weaver; Lucille, Miss Meroe Charles; Mme. Deschamps, Miss Annie Graham. For Feb. 3, Cavendish appears as Jane Shore.

HAVERLY'S.—The Mapleson Opera Company closed the most successful season of opera, 25th, seen here in twenty years. The receipts for the two weeks aggregated $58,000. The troupe left 26th for St. Louis and Cincinnati, under Mr. Haverly's management. The Kiralfy Brothers brought out A Trip Around the World, 26th, to a large audience. The ballet, led by De Rosa and Pagliери, was exceptionally fine. Feb. 3, Alice Oates Combination in The Little Duke.

HOOLEY'S.—The Boston Opera company produced H. M. S. Pinafore for the first time in Chicago, on the 27th. Next Monday Caste will be represented by the New York Criterion Company.

HAMLIN'S.—Gertie Florence, Leon Whettony, Marsh Adams, Kittie Allyne, Nimmie and Fanny Kent, Burton Stanley, Willie Blaisdell, Naoni, Claire Sisters, and a minstrel first part. Departures: Tommy Turner, Lulu Francis, Clark and Edwards, and Charles Thornton.

MCCORMICK HALL.—Remenyi, Julia Rive-King, and Amy Fay give concerts here Feb. 2 and 7.

METROPOLITAN.—The arrivals 27th are the Love Sisters, Fontaine, Mlle. Martelli, Leonard and Flynn, and Holmes Grover, Jr., the latter in drama I. O. U., supported by May De Lome and stock. Departures Feb. 2: Harry P. Keily to Milwaukee; Leonard and Flynn to Louisville; Laura Le Clair to Boston; Holmes Grover and May De Lome to Detroit. To appear 3d, Lena Tettenborn and James Herne.

ACADEMY OF MUSIC.—The additions to programme 27th are: Kitty O'Neill, Harry and John Kernell, Frank Jones and Alice Montague, the last two in drama Black Hand. Departures 2d: Lucy Adams and Guy Linton to St. Louis; Lizzie Richmond, William Noonan and Alice Bateman to Cincinnati; Parker Sisters to Cleveland; Frank Jones and Alice Montague, to Detroit. To appear 3d: Bryant and Hoey, Charles W. Young, Nellie Mason, Sheehan and Jones, and Henry Carney. Houses crowded nightly.

FOLLY.—Miss Exilda La Chapelle commenced walking 2,700 quarter miles in as many quarter hours on the 25th. The lady appears determined and plucky enough to accomplish her task. The auditorium has been surrounded by a sawdust track, the judges occupying the stage.

Col. Mapleson is still here suffering from a slight attack of gout. He hopes to join his troupe in St. Louis.

Bliss Whitaker, for many years treasurer at Hooley's, has left that house.

J. B. Reynolds, of the J. H. Wallack company, was in town last week.

New Haven.

MUSIC HALL.—Anthony and Parsons' Uncle Tom troupe to good business, matinee and evening of 25th.

OPERA HOUSE.—Thayer's company in Baba 24th and 25th and matinee 25th to good business. The piece was well acted, save the bad taste shown in introducing a number of gags. H. M. S. Pinafore produced Feb. 1 by the Boston Museum company.

VARIETIES.—The Metropolitan, a new aspirant for public favors, opened 25th.

CHURCH STREET OPERA HOUSE.—The attendance thus far has been light. The company consists of J. L. Manning, stage manager; Dave Mack, Eddie Edwards, Sam Dearing, Casey, Ida Castleton, Alice Sherwood, Sophie Thorne, Senorito Peolo and the Anderson Bros., sharp shooters, with A. A. Tucke as propoietor.

ELM CITY VARIETIES.—The arrivals 27th were John H. Carle, Sullivan and Curdy, and Georgie Blake and Charles Redmond. The services of the last two were dispensed with after first night. Lulu Arnold and Julia Bennett opened 29th. Patsey Sheppard and Mickey Coburn 31st.

TIVOLI GARDEN.—Arrivals 27th were Hettie and Pearl Duncan and Minnie Miller, 3d, Butler and Mackey and Mlle. Annetta.

SCHWED'S GARDEN.—The company consists of Lizzie Lenning, Bertie Reigle, Lizzie Ault, Lizzie Haywood, Archie and Den Delmanning, and Tommy Mack, who succeed in pleasing the audiences. There are too many variety shows here now, and some must collapse.

Hartford.

Denman Thompson and company had a large audience 27th, when Joshua Whitcomb was repeated. Hartford is the home of Mr. Eugene O. Jepson, who is with the company, and that gentleman received a warm reception. The Boston Museum Company appeared in comic opera 31st, presenting H. M. S. Pinafore and A Trial by Jury.

NEW NATIONAL THEATRE.—New appearances at this house 27th were the Ronaldo Brothers, kickapoo dancers; Susie and James Dillon, Neil Smith and six dogs, Dan Mason, Dutch comedian. Continuing people were Frank Harrison, Farron Sisters, T. E. Jackson, Coral Leigh, and Grace Darrell. Benefit 31st to Patsey Sheppard of Boston and Mike Coburn of New York, who, with Professor Woods of New York and Mike Jespie of Philadelphia, put on the gloves.

Buffalo.

ACADEMY OF MUSIC.—Genevieve Ward and combination closed a successful three nights 25th. The New York Park Theatre company opened 27th, for one week, to a good house. The company is very strong. The New York Standard Company, this week, in Almost a Life.

SHELBY'S ADELPHI.—The new faces last week were Edward Chrissie, Jessie Boyd, Young Ajax, Glue Bros., Ned Barry, Fannie Beane, Charles Gilday, Courtland Sisters, and Yank Adams. Departures: Edward Chrissie, Fannie Beane, and Charles Gilday to Rochester; Jessie Boyd and Young Ajax, no date; Courtland Sisters, New York; Yank Adams, Pittsburg. Ned Barry remains. This week Fagan and Fenton, Chas. H. Stanley, Irwin Sisters, Marlow and Mealey; George France and dogs in drama of Wide Awake.

Manager Shelby took the following company to Rochester, Monday, for one week; Edward Kendall, W. Henry Rice, Sparks Bros., Keating and Sands, Jennie Kimball, Shed Le Clair, Madge Alston, Edward Chrissie, Fannie Beane, and Chas. Gilday.

Cincinnati.

GRAND OPERA HOUSE.—J. K. Emmet closes the most brilliant engagement of the season at this house to-night (Sunday), Feb. 2d. At each performance the place was densely packed. On Monday, Feb. 3d, the Berger Family appear, consisting of the following favorite artists: Miss Anna Teresa Berger, Miss Louise Kemlo, Miss Etta Morgan, Miss Ida Thorp, Miss Emma Anderson, Miss Josie Maddock, Miss Alice Kellogg, Miss Gertie Mather, Sol Smith Russell, Jules G. Lombard, Fred G. Berger, Henry G. Berger, George Bowron, Bert G. Berger, Fleming Adams and William Warrington. In addition to the lengthy repertoire of Sol Smith Russell, songs and recitations are promised.

PIKE'S OPERA HOUSE.—Monday, Feb. 3, 1879, inauguration performance of Her Majesty's opera, Lucia di Lammermoor, with the following cast: Edgardo, Signor Campanini; Enrico Aston, Signor Galassi; Raimonde, Signor Foli, Arturs, Signor Brignardi; Normanna, Signor Grazzi; Aliska, Mlle. Robiatti; Lucia, Mme. Etelka Gerster. Tuesday, Carmen, Mlle. Hauk. Wednesday, Somnambula, Mme. Gerster. Thursday, Faust, Mlle. Hauk. Friday, Figaro, Mme. Roze and Mlle. Hauk. Saturday, Gerster, matinee. Saturday evening, last performance, Don Giovanni.

HEUCK'S.—W. J. Thompson, a finished actor and clever gentleman, has succeeded in delighting the patrons of this cosy place of amusement the past week, with his highly sensational drama, entitled Leopold. He leaves here for Baltimore, at which place he appears next week; he takes with him the good wishes of many friends. This week manager Jim Douglas announces an entire new performance. Wash. T. Melville produces Our Boarding-House, in which he appears in his original character of M. T. Elevator, the other characters by the company.

The vaudeville performance will be presented by the following artists: Harry Thorne and Charles Chrisdie in a pantomime act, entitled Humpty Dumpty; Premier Assoluta, Frankie Christie; Nellie Germon, vocalist and recitationist; the boneless wonder, Mons. Ajax; Williams and Sully. The performance concludes with Stocks, a facsimile of Our Boarding-House.

COLISEUM.—E. T. Goodrich, the popular actor, appears at this house in a drama, entitled Grizzly Adams. Olio, Watson and Ellis, Dutch comedians; Lillian Travers, queen of song; boy actor, Freddie Hall; James and Kate Edwards, B. Hodges, Edwin Barnes, Maggie Barnes and Al Henderson. The many friends of the popular young actor, William Gleason, Esq., will learn with regret that on Sunday night, Feb. 2, he made his last appearance at Heuck's. A difference of opinion between Mr. Douglas (stage manager) a .l Mr. Gleason, relative to a part in which Mr. Gleason was cast, in Our Boarding-House, resulted in Mr. Gleason's returning the part, and of the notifying Mr. Douglas that he would sever his connection with the company at the expiration of the week. While we do not desire to interfere with the affairs of Messrs. Douglas or Gleason, we simply wish to say as a matter of duty, that Mr. Gleason has always been regarded as a careful and studious actor, and perfectly reliable at all times, he made for himself a reputation (of which any artist might be proud), in his rendition of the different parts, Bill Sykes in Oliver Twist and De Baradas in Richelieu. We have indulged in the hope that this matter might yet be amicably settled.

Albany.

LELAND OPERA HOUSE.—A mild dramatization of Bret Harte's M'liss was served up at this house during week ending 1st, by Katie Mayhew, Charles Edmunds, and the stock. M'liss is of too idyllic a character to make proper material for a drama, though the Mayhew does some really commendable work in the title role. She is petite and pretty in person, and makes a lovable and interesting character out of the hoydenish heroine. Chas. Edmunds possesses all the physical qualifications for Yuba Bill, and yanked the heroine about the stage to the tune of "You-bet-yer-sweet lips," etc., in a manner which showed him to be "well up" in stage athletics and "hoodlum" vernacular. He never "took water" once—without a "gin" accompaniment. Edmunds is not great—but he is large. W. J. Gilbert's Judge was a fine bit of character acting. Effie Ellsler opened 3d, for a week, appearing as Bonny Kate (a new play by W. H. Young, stage manager of the Leland), Fille du Regiment, and The Grasshopper.

MARTIN HALL.—Cadwell the Mesmerist, 1st and 3d, being prohibited from performing Sunday evening by the local authorities.

TWEDDLE HALL.—George the Lunatic Jones and Avonia the Invariable appeared 1st to an appreciative, if not large, audience. Some of our local "sparks" brought him here, paid him $175, and actually made something on the "spec."

Erie.

PARK OPERA HOUSE.—The Erie Liedertafel presented the opera, Il Trovatore, Feb. 3, 4, 5. Kiralfy's Black Crook combination, under Sam T. Jack, comes 7th. Mary Anderson and company 15th. Rice's Evangeline party will amuse 17th.

GRAND CENTRAL THEATRE.—Past week good business with a thin show. Baker and Doyle were the features. Closing 1st were Johnny Bartley to Comique, Rochester; Baker and Doyle to Comique, Bradford. New faces, 3d, were Tom and Henrietta Murray, sketch artists.

Gus Babbitt, a pedestrian, started out to walk 125 miles in 100 hours in a "bean dive" on Robber's Row. He was attacked with the ague, causing him to give up the task, and was sent to his home in Fulton, N. Y., on Friday last.

Carr's Combination (talent of this city) dished up Backwoods Life in the Far West in a meek manner to a fair-sized audience at an up-town hall on the 1st.

Caughey & Sell, managers of the Park Opera House, dissolved on the 1st, owing to some disagreement. Clem. J. Caughey will hereafter conduct the place alone.

A troupe of boys on the West side have written a four-act drama, entitled The Last of the Pawnees; or, Buffalo Bill's Best Shot. On the first they gave their initial performance in an old building on West Fourth street, which they have christened "Fourth Street Opera House." The following were the leading characters:

Dannie Bogert (aged 12).....Buffalo Bill
Geo. Moore (the author, 12).....Mike O'Blarney
Johnny Kendig (aged 11).....Red Right Hand
Roy Prandall (aged 11).....Many Faces
Johnny Justice (aged 11).....Walla Waskee
Harry Sands (aged 13).....Bartender
Indians, Scouts, Trappers, etc.

General admission, 3 cents; reserved seats, 5 cents. The "drama" drew well, the "privileged spankers"—i. e., mothers of the company—and many other ladies attending. Gross Receipts, $2.82; expenses, not figured up.

New Orleans.

ACADEMY OF MUSIC.—Fanny Davenport, supported by Edwin Price and Spalding's St. Louis company, appeared during the past week in Pique and Divorce to large business. This week the same in Olivia and London Assurance.

ST. CHARLES THEATRE.—The past week the C. L. Graves and Boniface company appeared in David Garrick, Lancashire Lass, to an increased business. Luke Schoolcraft and Geo. H. Coes were the recipients of a benefit, 25th, assisted by the Graves and Boniface company in Sweethearts and a number of specialty performers. The house was crowded. Schoolcraft and Coes and the Graves and Boniface company closed last week and remain over here during this week. The Jennie Hughes Dramatic and J. W. Mack's Vaudeville company opens to-night.

VARITIES THEATRE.—The Hess Opera Troupe opened 20th, appearing during last week in Mignon, Bohemiam Girl, Chimes of Normandy, and Faust, to a crowd at every performance. Miss Abbott is a singer of undoubted merit, but she is more adapted to the concert-room than the stage. Mrs. Seguin and Miss Montague are very pleasing singers and actresses. Mr. Castle, the tenor, did not meet expectations, but he makes a good appearance and is a good actor. Mr. Turrer, the other tenor of the company, is a much better singer than Mr. Castle, and has made a decided impression. They continue this coming week.

NATIONAL THEATRE AND FRENCH OPERA HOUSE.—Nothing new regarding the opening. The following is the list of a company organized here by Schoolcraft and Coes, and known as the "Schoolcraft and Coes Nick-Nack Company." It comprises: Frederick, ventriloquist and illusionist; Ada, George, and Dick Reno, acrobatic feats; May Weston and Jennie Milfred, comediennes; Bella Reno, club-swinger; John Connor, North of Ireland specialty artist, and Schoolcraft and Coes. Prof. Kerkle is leader of orchestra, and the whole are under management of J. Kittredge, business manager of the St. Charles Theatre. The company appeared in Vicksburg last week for four nights, thence to Jackson.

Providence.

OPERA HOUSE.—Was closed last week until 30th, when Denman Thompson and company appeared for three nights and matinee in the play of Joshua Whitcomb. Several marked improvements have been made in the piece since last given here. Taken collectively the company is a good one, Master Martinetti as Roundy being particularly good. Eugene Jepson's easy manner and fine singing were very pleasing. Little Miss Wilson's Tot is deserving words of praise, while Den carries the house with him and proves himself "all wool, and a yard wide" every time. Business was immense, every seat sold and people turned away. All of this week we have A Messenger from Jarvis Section, yclept Uncle Dan'l, with Barney Macauley and company. Beginning Feb. 10, four nights of Genevieve Warde as Jane Shore. Balance of week, Boston Museum Company, in My Son; Warren as Herr Weigel.

LOW'S OPERA HOUSE.—Small audiences to see Pauline Markham and company in the burlesque, Selim the Pretty Pirate, The Waterman, and Fra Diavolo. They were assisted by a number of variety artists—Billy Carter, Frank Budworth, and Mackin and Griffin being the most prominent. The entertainment opened with a sketch, Irish Justice, followed by an unendurable serio-comic songstress, after which a few dancers appeared. Then Selim the Pretty Pirate, in which the Markham and Eva Byron sustained their parts well. The house is closed this week.

THEATRE COMIQUE.—Good show and good business. Arrivals: Baby McDonald, J. H. McDonald, Minnie Farrell, the Devere Bros. and Dan Mason. The entertainment concludes with The Village Blacksmith, in which Sydney Neilson, Rose Heath and the regular stock company appear.

Washington.

NATIONAL THEATRE.—Mr. F. S. Chanfrau has impersonated during the week two characters well known to the Washington theatre-goers. We class the gentleman as the best character actor, in his line, upon the stage to-day. His Kit is a study. He always plays it with an intensity that makes this well-worn character appear as though it were new. In its entirety we have seen Kit, the Arkansas Traveler," better acted; the presentation some years ago at the Opera House was much the better of the two. Mr. Samuel J. Brown, the leading man, is not fitted for that responsible business of leading man. He is a fair actor; when we have said that, we say all. Messrs. W. L. Dennis and Harry Taylor are very acceptable. Harry Rainforth and M. Lanagan as the Judge and the Major, the two "beats," respectively, were very mirth inspiring, and kept the audience in a continual roar of laughter. Chas. Waverly, as Jerry Sleeper, could not have been improved upon. Joseph Hazleton as Captain Wheelhouse was quite realistic in dress, demeanor and delivery. Miss Detchon, while looking very pretty and acting demurely, was not up to the requirements of the role. Mrs. Germon was good; she generally is. Miss Marion Booth acted with vim and dressed very becomingly. On the three remainings evenings The Octoroon was presented with a fair distribution of characters; but not being as good a performance as Kit.

OPERA HOUSE.—H. M. S. Pinafore was given, 1st, with amateur cast. Wilhelmj, 3d and 4th.

COMIQUE.—The managers offer for this week the following: Fields and Hanson, Manchester and Jennings, Carrie Lavarnie, James W. Bingham, Retlaw and Alton, and Harry Woodson. On Friday, both afternoon and evening, Denny O'Neill, the treasurer, has a benefit.

Newark.

The variety business in Newark, N. J., is assuming rather huge proportions, and from present indications would seem to offer attractions that would reach the votaries of these places of amusement.

WALDMAN'S is the most successful, and hitherto has had the cream of patronage. This house presents the following company this week: Emma and Chas. Austin, Siegrist Bros., Martinette and Belle Gabriel, Erba Robinson, Flora Moore, Mlle. Mano, and Georgie Sheridan.

THEATRE COMIQUE (formerly Ward's Opera) has opened under entire new management. Jerome Stansill, sole lessee and manager, presents the following artists: Oliver and Alice Wren, John Williams, Jas. Messinger, William Mitchell, and Little Estelle.

THE METROPOLITAN is running under the new management of Blair and Roser, who offer this week a bill of rare excellence, including the following people: Carroll Family, Jeppe and Fanny Delano, Ned West, Vic Reynolds, Robert Aubry, Mr. and Mrs. Harry Osborne, Hall and DeBar, Emma Brennan, Charles H. Duncan, and Harry D. Grahame.

Miscellaneous.

NOVELTY THEATRE, BROOKLYN, E. D.—Divorce was revived at this house, Jan. 27, and ran through the week. The cast was in many respects the same as on its first production. J. G. Carton, as Templeton Jitt, made a marked improvement upon his former rendition. Carton is deservedly a favorite.

Katherine Rogers played Fanny Ten Eyck, as she alone can play it. George F. De Vere and Nellie Mortimer, respectively as Alfred Adriance and Mrs. Ten Eyck, were all that could be desired. Lizzie Brewster made her first appearance here as Flora Penfield, and gave evidence of decided dramatic ability.

On Saturday Katherine Rogers was taken suddenly ill, and Charlotte Neville assumed the role of Fanny at short notice, and acquitted herself admirably. Miss Neville received the thanks of the management for her kindness, and was liberally applauded by the audience. The attendance was fine throughout the week.

SPECIAL NOTICES.

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